

VOGUE



W. B. Pope

*
JAN • 15 • 1931

FORECAST OF SPRING FASHIONS

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PRICE 35 CENTS

**TWO CLEAR COLORS NOW BLOSSOM WHERE ONE BLOOMED
BEFORE . . . *palmetto* NEWEST OF CANNON ENSEMBLES,
GIVES YOU THE START TOWARD A SMARTER BATHROOM**

WHAT would your nicest vistas be, your brightest ideas in home beauty—without benefit of *color*? Perish the thought. No one cares to drag through the days in a prison of dreary monotones. And it's easy enough these days to be free!

One small room can be glorified in short order . . . refreshed . . . smartened . . . made young. Colorful Cannon towels in all-over patterns, with matching wash cloths and bath mat, are the first forward step. You'll find them in six soft tones refined from the rainbow's best—tones that harmonize each with each and offer a choice of good combinations.

Choose your most becoming color now, from the chart below.

Then skip out to any smart store and select the design that just suits your style—formal, flighty, bold, quiet, exotic or elegant. Depend on your own ingenuity, plus a Cannon ensemble set—and they'll call you a wonder worker. Even your relatives will be impressed!

And all the time you're being party to a private economy wave. . . . All your money goes into towel *quality*. The new beauty you get costs nothing additional. Like other Cannon towels, these expect a long life at hard labor. They are soft and fluffy, yet strong and tough. The reasons for their extra wear are longer, finer fiber and close, firm weave. And notice the prices . . . you can have your color spree and still be thrifty.

Whenever, wherever—you shop for towels, look for the Cannon label. Most smart women do now. . . . Cannon Mills, Inc., 70 Worth Street, New York City. *Makers of Cannon LAVENLAWN, using long-staple Egyptian cotton—the finest sheet in the world.*



NEW CANNON ensemble sets contain matching bath towels, guest towels, wash cloths and bath mat—tied with ribbons and wrapped in transparent Cellophane. Smart stores will show you a wide selection of gay, all-over patterns in soft pastel shades. Prices for seven-piece sets range from \$4 to \$7. Extras may be bought separately, for as little as 59c for the bath towels. (There are other Cannon styles, to suit any taste—from 25c to \$2.50 each.)

THE WINNING COLORS

of the new Cannon towels were not decided in a hurry. They run the range of the rainbow's primary tones. The exact shades were selected by an eminent stylist, after careful study of the new colors in bathroom tiling, tubs, toiletries, and even bedroom furnishings. The six soft Cannon pastels harmonize each with each and blend beautifully into any correct scheme.



PALMETTO, one of the new tri-tone reversible designs created by Miss Virginia Hamill, internationally known stylist. These designs combine peach with turquoise, maize with jade and rose with orchid. Other Cannon towels offer the same soft tones singly, in all sorts of patterns, down to white with a single stripe.

**CANNON
TOWELS**

TIFFANY & Co.

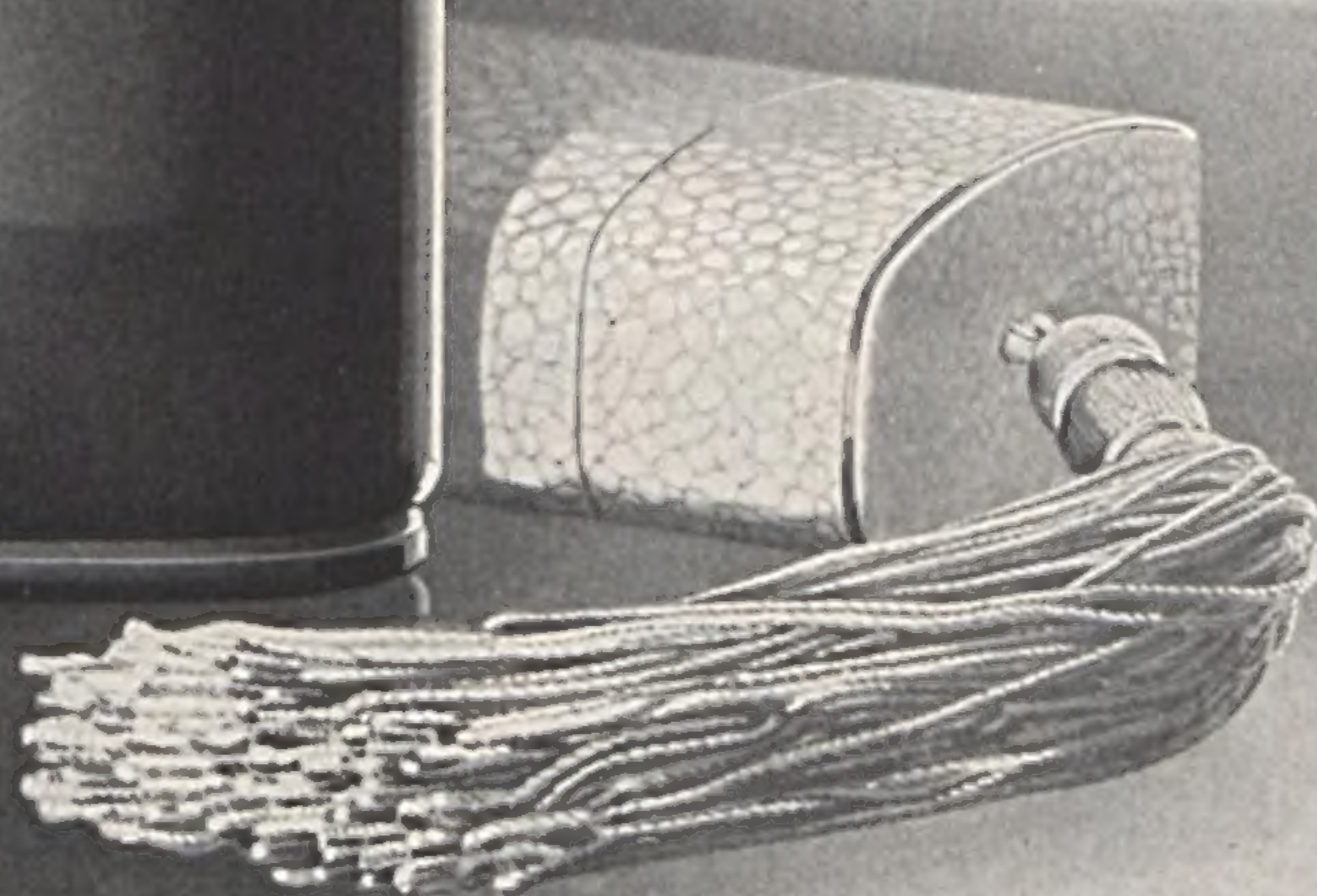
JEWELERS SILVERSMITHS STATIONERS

JEWELRY AND STATIONERY

*The Range of Choice
Is Extensive*

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK



Parfums CARON
Paris

CARON CORP., 389 FIFTH AVE., NEW YORK



AA (extreme left)—This two-piece Carol Fae frock is devoted to pointed scallops for sleeves and pockets. White, maize, peach or green. Sizes 14x to 20. \$16.75

BB (in the middle)—That impudent Peter Pan collar and a shiny brown kid belt on a one-piece Carol Fae. Blue, peach, white, maize. Sizes 14x to 20. \$16.75

CC (shown right)—This Twin's Carol Fae is one piece. Notice her trick neckline. Stitched flat bands make it. Pink, blue, maize, white. Sizes 14x to 20. \$16.75

BEST & CO. DISCOVERED SOMETHING NEW AND PRACTICAL FOR THE TWINS

- *Call it Spun Rayon Du Claire*
- *It looks like sheerest woolen*
- *It washes, and it's cool*

... Spun Rayon is the most exciting rayon development made in years. Du Pont's great laboratories did it! Spun Rayon fabrics are spongy and dull... exceedingly soft to the skin. Du Pont Rayon Company, 2 Park Avenue, New York City



AGAIN the Best news of fashion is all bound up with the Twins. They've found a new kind of sports fabric... made of Du Pont Spun Rayon... a totally different rayon. It appears for all the world like those grand French woolens. It is sheer and dull and com-

pletely washable... although it looks much too luxurious for a tub.

Du Pont's great laboratories developed this amazing rayon. Best & Co. had it made in an exclusive faconne Leno weave. It's a Best fashion. Take a frock of it to Palm Beach with you.

MAIL ORDERS TO BEST & CO., FIFTH AVENUE AT 35TH STREET, NEW YORK CITY

SUNSHINE FASHIONS

WAIT 'TIL YOU'RE SOUTH IF
YOU'D BE SURE ABOUT YOUR

RESORTWEAR

"SUNSHINE FASHIONS" SPORTS ENSEMBLE

... emphasizes white with color accent and the Ensign jacket theme. Navy blue jacket is worn over a one piece white crepe shantung frock—sleeveless, with blue leather belt. Jacket and dress, \$39.50. The stitched flannel felt hat, may be worn with contrasting-faced brim turned up or down, \$10. White underarm linen bag with new "finger hold" repeats the navy color accent. \$3.95. Three eyelet tie oxford combines black leather with white buckskin. \$12.50. Six inch white slip-on doeskin gloves, \$5.50.

Combinations of white with navy blue, beryl green, maize yellow, penny brown, firecrest red.

Ensemble Complete

\$71.45

You may
purchase
by mail.

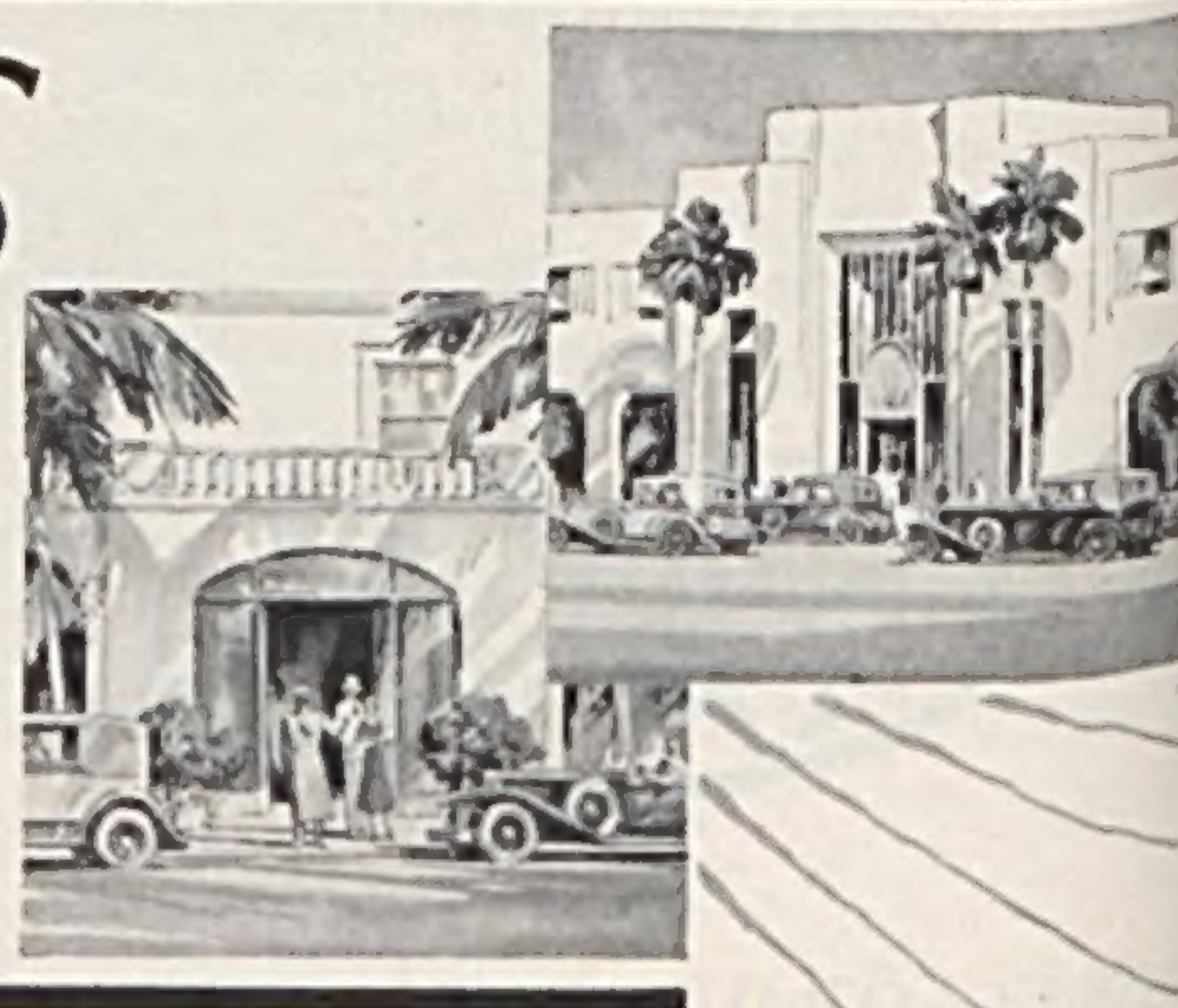
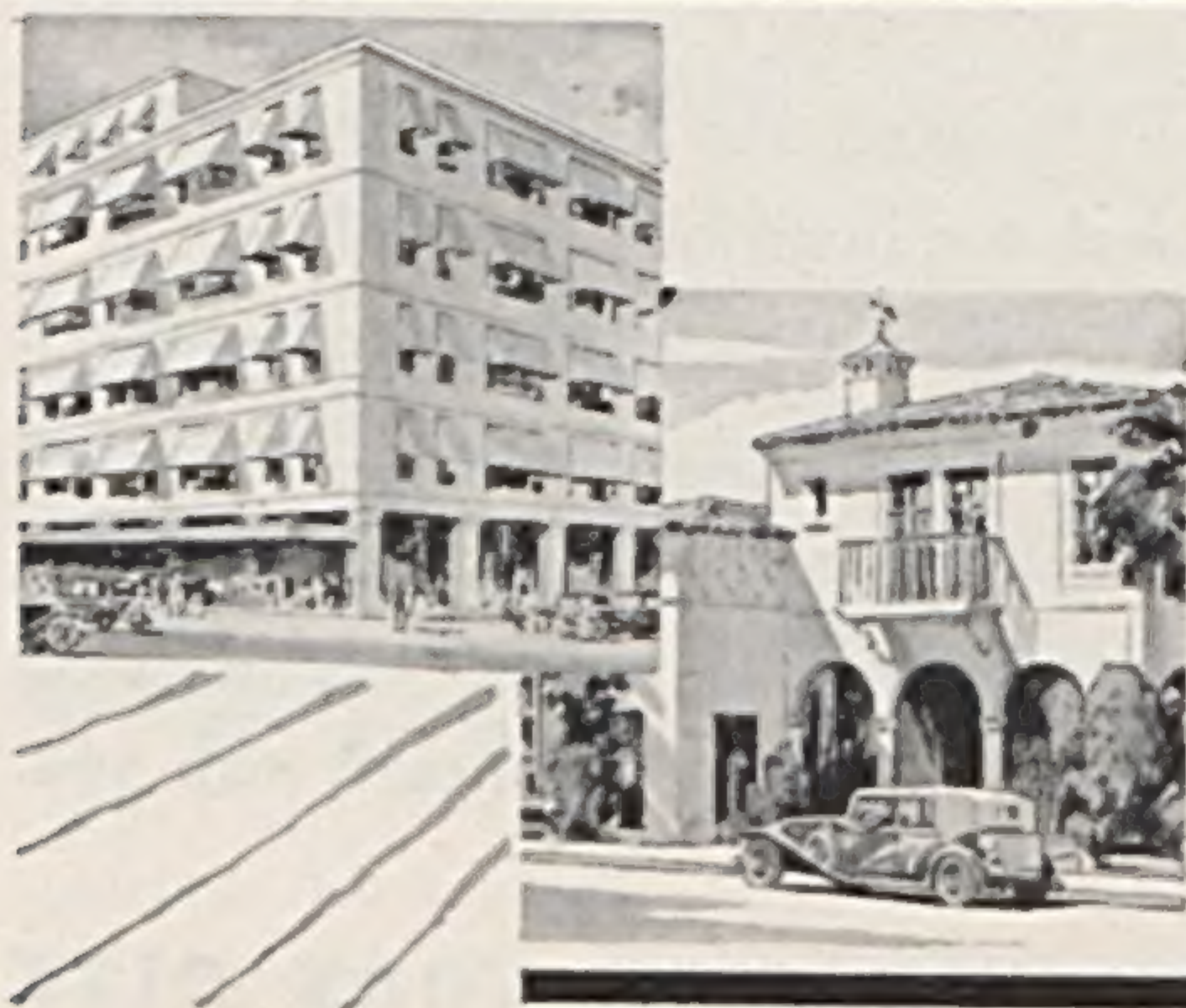
Now, it's an accepted fact ... the time-worn custom of selecting one's resort wardrobe before going south, is too great a risk....for Burdine's Sunshine Fashions comprise the first complete, authentic collection of resortwear shown in America. Likewise, the changes and modifications developed by the smart southern season, make their first bow in Burdine's main Miami store and three distinctive shops in Miami, Miami Beach and Palm Beach. It's the thrifty fashion, now, for the southern voyageuse to select her things for the winter play days as the season progresses, to avoid being out-moded by the swiftly-moving trend. On the other hand, "time out" for shopping must be brief if she is to "do" all the interesting functions and sports events of the southern calendar. What to do? Burdine's answer is the ensemble. We'd hardly expect her to bother with tiresome matching of this and that. We've done that for her. It's a matter of only a minute or two, now and presto the proper costume ... individual complete for any event....even to the tiniest important accessory the selection prompted by Burdine's intimacy with the Parisian mode and thirty years' experience in adapting it to southern resort requirements. : : : : :

A highlight of the southern resort season is Burdine's International Sunshine Fashions Show which will be held in the Roney Plaza Hotel ocean-front tea garden, Miami Beach, on Wednesday, January 28th, 1931, sponsored by the Junior League of Greater Miami, and directed by Amos Parrish.

BURDINE'S

« « « « MIAMI » » » »

CREATORS OF
SUNSHINE FASHIONS
MIAMI BEACH
PALM BEACH
MIAMI (Two Stores)





... Wearying of Winter? ... Hie to your favorite store ...
 Ask for TALISMAN PRINTS—"Polka Bud" designs ...
 Administer externally. Reaction: a livelier mental lilt ... a
 feeling of Spring "just around the corner". ... a youthful
 exhilaration ... due to the freshness of these pert silks ...
 These prints are Silks Beau Monde ... manufactured by
 Marshall Field & Company, Wholesale, Chicago—New York.

SILKS
 BEAU
 MONDE

Wrist watch of gold
and white gold.



New pocket watch
of platinum with
diamond motifs.



Unusual clip pin.

M MAUBOUSSIN Inc.

NEW YORK — 33 EAST 51ST STREET

PARIS — 3 RUE DE CHOISEUL — 2^E

LONDRES — 24 OLD BOND STREET



Seal ring with top
of lapis lazuli.



Watch of cristal
with baguette
diamonds.



Cliquet pin of
carved colored
stones and
diamonds.

Cigarette holder of
gold set with
precious stones.



Some of the Smart
Shops and Stores
Selling Windsors

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Cincinnati, Ohio
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Duluth, Minn.
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Ft. Worth, Texas
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Galesburg, Ill.
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Glendale, Calif.
H. S. Webb & Co.
Grand Rapids, Mich.
Yagers Bootery
Green Bay, Wis.
Jorgensen Biesch Co.
Harrisburg, Pa.
Bowman Co.
Houston, Texas
Lewis Blumrich Co.
Kansas City, Mo.
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Lewistown, Me.
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McKeesport, Penna.
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Monroe, La.
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Seattle D. G. Co.
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Hearne D. G. Co.
Sioux Falls, South Dakota
Shriver Johnson
Spokane, Wash.
Davenport Hotel Sp. Sh.
Toledo, Ohio
The Lamson Bros. Co.
Topeka, Kansas
Pelletier Stores Co.
Ventura, Calif.
J. E. Rains Shoe Co.
Washington, D. C.
S. Kann Sons Co.
Waterbury, Conn.
Howland Hughes & Co.
Wausau, Wis.
Winkelmanns Dept. Store
Wichita, Kansas
Newt. Edwards

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YOU CAN'T DO BETTER THAN TO

CHOOSE STOCKINGS WITH THIS NEW FEATURE

★
LOQUET

LOCK AT HEM AND SEAM

● Life is now Rosy—Loquet safeguards your Chiffons . . . no more Fabric Breaks or Tears in this Vulnerable Area. Keeps your favorite shades intact, your disposition sweet, your dress budget healthy. Neatly inconspicuous, marvelously effective. And Windsors have other features to bewitch the eyes of fashionables . . . there's nothing newer than the subtle, Dull Patina, an aura of Smartness flattering to any pair of legs. Windsor's Supre-Twist Process (Our Exclusive Method of Silk Throwing) adds perfectly amazing durability and at the same time intensifies Windsor's sheerness. . . . If you'd really like better Stockings—wear Windsors. Shades that never bore you . . . in Service Chiffons as low as \$1.35 and up to \$3.00 for Ultra Sheer Chiffons (2 threads) . . . at the smarter Shops and Stores almost everywhere.



Windsor
SUPRE • TWIST
FINE HOSIERY

★ The LOQUET (Lock at Hem and Seam) is available exclusively in Windsor Stockings—in 2-thread, 3-thread and 4-thread Chiffons. Pat. Applied For. Reg. U. S. Pat. Off. Windsor Mills, Inc., 389 Fifth Avenue, New York. Second and Westmoreland Streets, Philadelphia.



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AVANT

Simultaneously with the approaching Paris openings . . . which it accurately anticipates and interprets . . . the Stehlong Print presented herewith may be purchased . . . ready to wear . . . in a great group of leading American shops. It is a smart all-over floral design . . . salmon pink and apple green on a rich black ground . . . expressing the very last word in the type of printed fabric about to be sponsored by leading French couturiers. Made up in the charming afternoon frock illustrated . . . featuring battlement scallops and a scalloped peplum . . . it may be purchased:

IN NEW YORK . . . JAMES McCREERY & CO.
 IN DETROIT . . . J. L. HUDSON CO.
 IN INDIANAPOLIS . . . H. P. WASSON & CO. INC.
 IN OAKLAND . . . CAPWELL, SULLIVAN & FURTH
 IN OMAHA . . . J. L. BRANDEIS & SONS
 IN DES MOINES . . . YOUNKER BROS. INC.
 IN EL PASO . . . FELIX BRUNSCHWEIG & CO.

Stehli Silks

Jeunesse

FOR YOUNG WOMEN
OF ALL AGES



ANITA PAGE
Metro-Goldwyn-Mayer
Player

Studio Photograph
by Hurrell

● Youthful in line, is this chic Jeunesse model, the dress of the month. Made of silk crepe, it shows a becoming blouse with twin collar of white satin and belted-in waist line. The skirt has stitched-down pleats which are released at the knees allowing an attractive fullness toward the hemline. Priced at \$39.50.

This JEUNESSE model in many
attractive colors may be seen
at the following shops:

Akron, Ohio, THE M. O'NEIL COMPANY
Albany, Georgia, ROSENBERG BROS.
Anderson, Indiana, THE FAIR STORE
Athens, Georgia, MICHAEL BROS.
Asheville, No. Carolina, MARSHALL'S
Baltimore, Maryland, THE MAY COMPANY
Bellingham, Wash., MONTAGUE McHUGH
Berkeley, Calif., SATHER GATE APPAREL
Birmingham, Ala., HERMAN SAKS & SONS
Boston, Mass., WM. FILENE'S SONS CO.
Brooklyn, N. Y., ABRAHAM & STRAUSS
Buffalo, N. Y., THE JENNY CO.
Carmel, Calif., THE STUDIOS GOWN SHOP
Casper, Wyoming, THE STUART SHOP
Chicago, Illinois, MANDEL BROTHERS
Chickasha, Okla., THE PEOPLE'S STORE
Cincinnati, Ohio, SMITH-KASSON
Clarksburg, W. V., WATTS-SARTOR-LEAR CO.
Cleveland, Ohio,
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Columbus, Ohio, ROBERT'S
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Paducah, Ky., IRVIN COBB SHOPPE
Palestine, Texas,
HODGES DRY GOODS CO.
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Portland, Ore., MEIER & FRANK CO.
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Riverside, Calif., JANE PAYNE SHOP
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WOODWARD & LOTHROP
Whittier, Calif., THE EMPORIUM
Yakima, Wash., DITTER BROS., Inc.
ENGLAND
Liverpool, T. & S. BACON ©M.C.S. 1931



Dead-white lace is a wise investment, for it is lovely in any season, and strikingly smart in this one. In a frock made over a silver slip, like this graceful model, it acquires a new and dramatic quality.

WISE SPENDING

IS MORE PROFITABLE THAN

INDISCRIMINATE SAVING

Wise spending can buy anything from hairpins to happiness. At the most, indiscriminate saving will buy you a dull feeling of security.

But wise spending is an art. It means knowledge and judgment and experience. It's an art that should be cultivated—this year, more than ever before. Yet few women have the time to study it, in all its many, changing aspects. Most women need a guide-book to help them follow the newest trends of good taste.

That's why the wealthy and influential women of the cosmopolitan cities read Vogue. They find it a short cut to intelligent purchasing. Through Vogue, they know, without endless searching, what clothes reflect authentic fashions that will be chic for months to come. Through Vogue, they know what costumes they will need for their particular activities, what they can do without. Through Vogue, they learn what to buy for their houses, and where to buy it . . . how to spend their money most profitably in a hundred and one ways that have to do with the fine art of living.

And what they gain is more than a saving in dollars and cents. It is something infinitely more valuable—a graciousness in the very fabric of their lives.

2 YEARS · 48 ISSUES OF VOGUE \$8

Ordinarily, Vogue costs \$6 a year . . . two years \$12. Now, for a brief while, you can get Two Years For \$8 . . . 48 issues . . . a saving of \$4, one-third the usual price.

THE CONDÉ NAST PUBLICATIONS, Inc.

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- ☐ Enclosed find \$8.00 for which send me Two Years (48 issues) of Vogue.
☐ Enclosed find \$6.00 for One Year (24 issues) of Vogue.

NAME

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VM 1-15-31



Coat and accessories
from Bonwit Teller



**SAILOR'S KNOT, NAVY BLUE—
WAVES IN THE FABRIC'S TEXTURE**

Even the capelet, bordered with white caracul, resembles the middy's collar. Artful simplicity gives this model its pleasing individuality. More than that, the slightly rippling surface of the fabric, Stipple Crepe by Botany, is Spring's way of saying this coat is very new and very smart.

"Fabric by Botany" assures the garment's style.

botany
TWO HUNDRED · FIFTH AVE.

Botany fabrics may be had in frocks and coats or by the yard at all the better shops.



Canton crêpe inspired
by Goupy

Center
Canton crêpe after Irène Dana

Right
Canton crêpe after Claire Soeurs

If you're planning a weekend trip—or a month or two in the South, you really should see the new Déjàs. And the stay-at-homes will find them practical, too, because they are smart frocks that can stand constant association. It's a clever dress that is really wearable, you know. Déjà adapts Paris to America in a manner that you will admire. Déjà dresses thirty-nine fifty.



Déjà hats, also, worthy of the prettiest faces. Priced from \$12.50



Left to right
After Chantal in printed crêpe
de chine

Printed flat crêpe from Patou

After Claire Soeurs in canton
crêpe

Photography by Wm. Ritter

A r t i n F o o t w e a r



Compliments will be exciting this season . . . while we are looking so demurely old-fashioned, romantic, swaggering or even quaint . . . and really feeling so very smartly modern.

Of course it is quite simple to look romantic and not so simple to look romantic *and smart*. It is just this intriguing combination you find in the new Peacock Shoes.

These three Peacock creations are utterly feminine . . . demure in styling . . . slenderizing lines of high arch and narrow heel . . . simply designed, to make the foot yet more sleek . . . more ravissant.

Peacock Shoes are sold only in locally owned stores in principal cities. You will find most models from \$10 to \$12.50

PEACOCK SHOES

For evening wear . . . Maurette . . . the narrow strap high on the arch in Paris' latest manner . . . dull black moire with artful appliques of silver kid. An afternoon pump . . . Markeen . . . sleek of line . . . in softest dark green kid with just a thread of gold kid piping.

The smartly trim walking shoe . . . for street or spectator sport . . . Bernita . . . in Basque brown Kangola . . . aristocratic last . . . accented with the perforations which are this season's important fashion note.



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VOGUE PATTERN SERVICE

LIST OF DISTRIBUTORS

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EARLY SUMMER ISSUE _____ Feb. 25
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EARLY AUTUMN ISSUE _____ June 25
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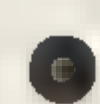
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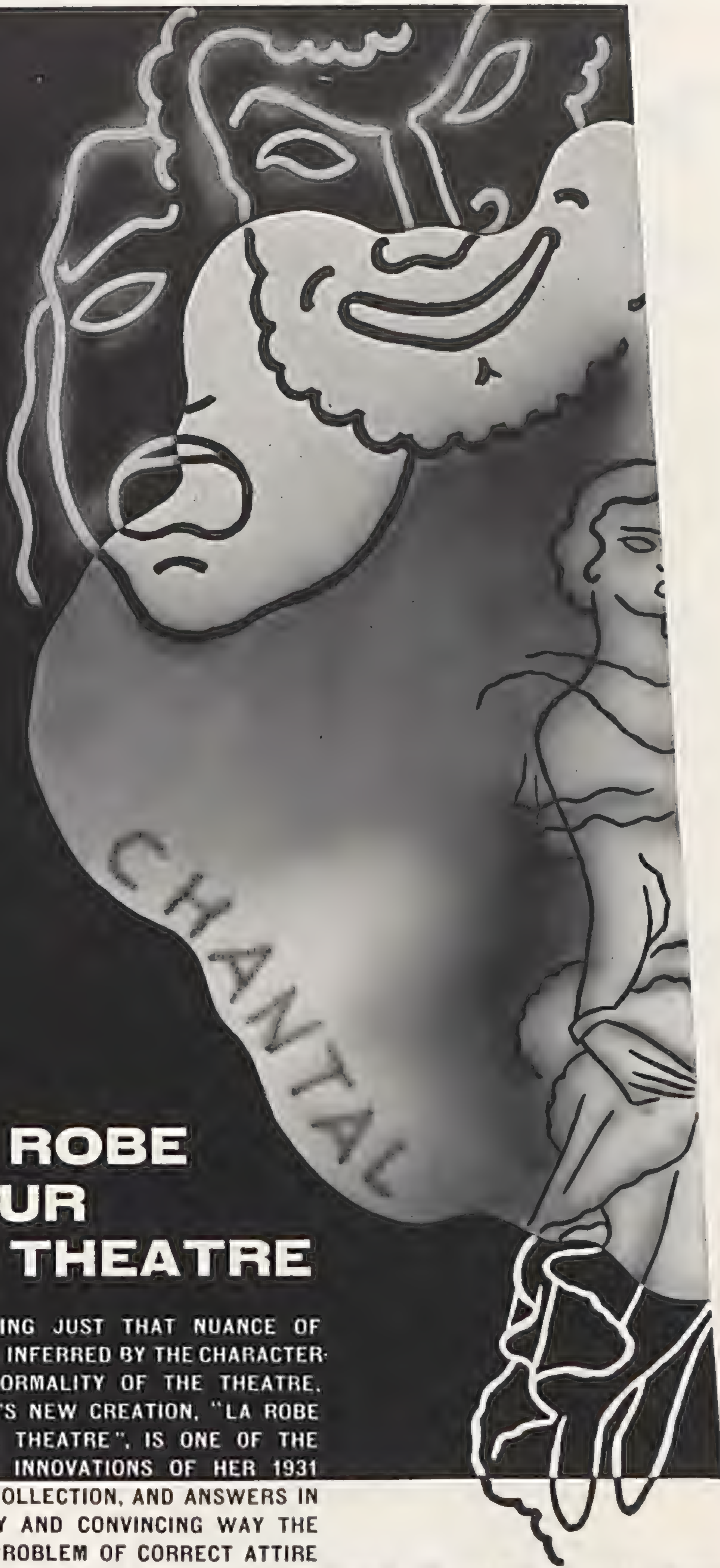
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VOGUE has already told, in previous issues, of several of the large department stores of Paris that are especially worth a visit and has discussed their most interesting departments. But there are other stores that will delight the discriminating shopper in this city of discriminating shops, and a number of them are described in the following paragraphs.

LES GRANDS MAGASINS DU LOUVRE: This is one of the largest department stores in Paris, famous for its toy department, the annual toy exhibition being one of the sights of Paris at Christmas time. Another interesting department contains artificial flowers, some of them charming to wear on evening dresses. Like so many of the shops of Paris, the Louvre has overgrown its bounds and spread out into smaller buildings across the street. In one of these is an astonishing hardware department, where can be found beautiful bits of hardware for furniture, windows, and doors. Some are thoroughly modern, and others are copies of ancient styles.

LE BAZAR DE L'HÔTEL DE VILLE: This shop is a great popular-price shop, well known in Paris and the whole of France. I think their most interesting department is in the basement—the department for kitchen utensils, where are to be found a great variety of coloured enamel sets that are extremely decorative and well suited to the picturesque kitchen of a country cottage. Here, too, are to be found the huge coffee-cups for the Frenchman's morning coffee, without which no French country house is complete or Frenchman happy.

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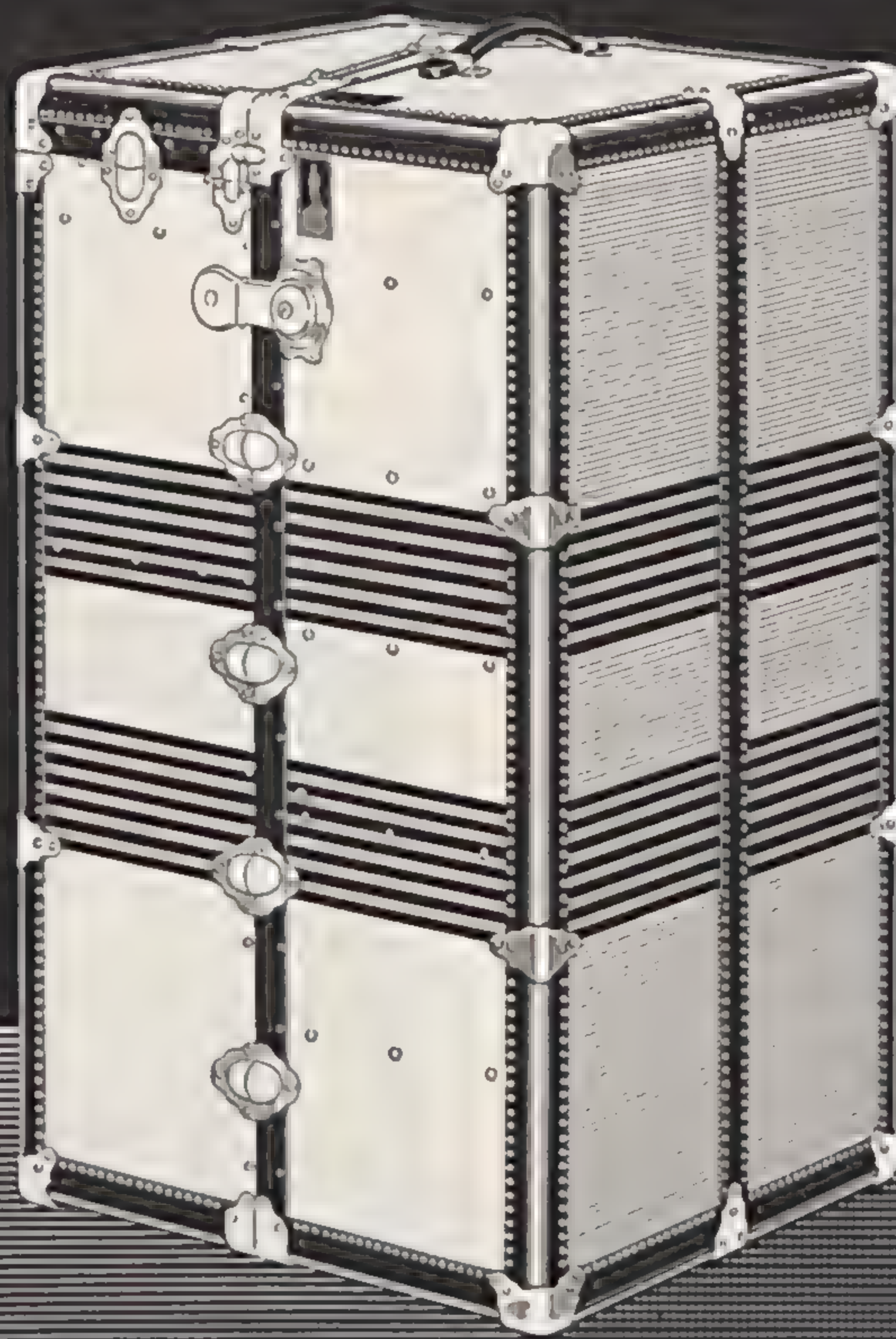
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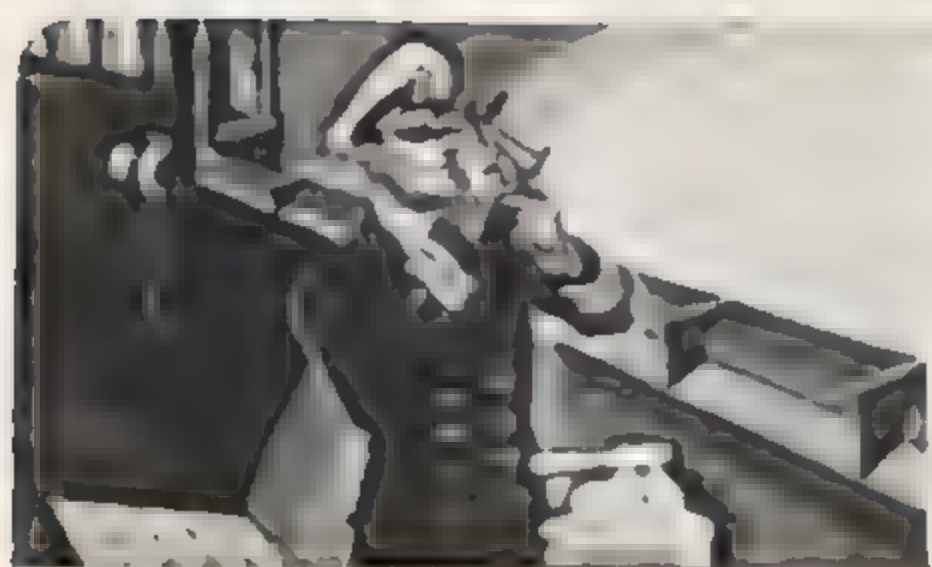


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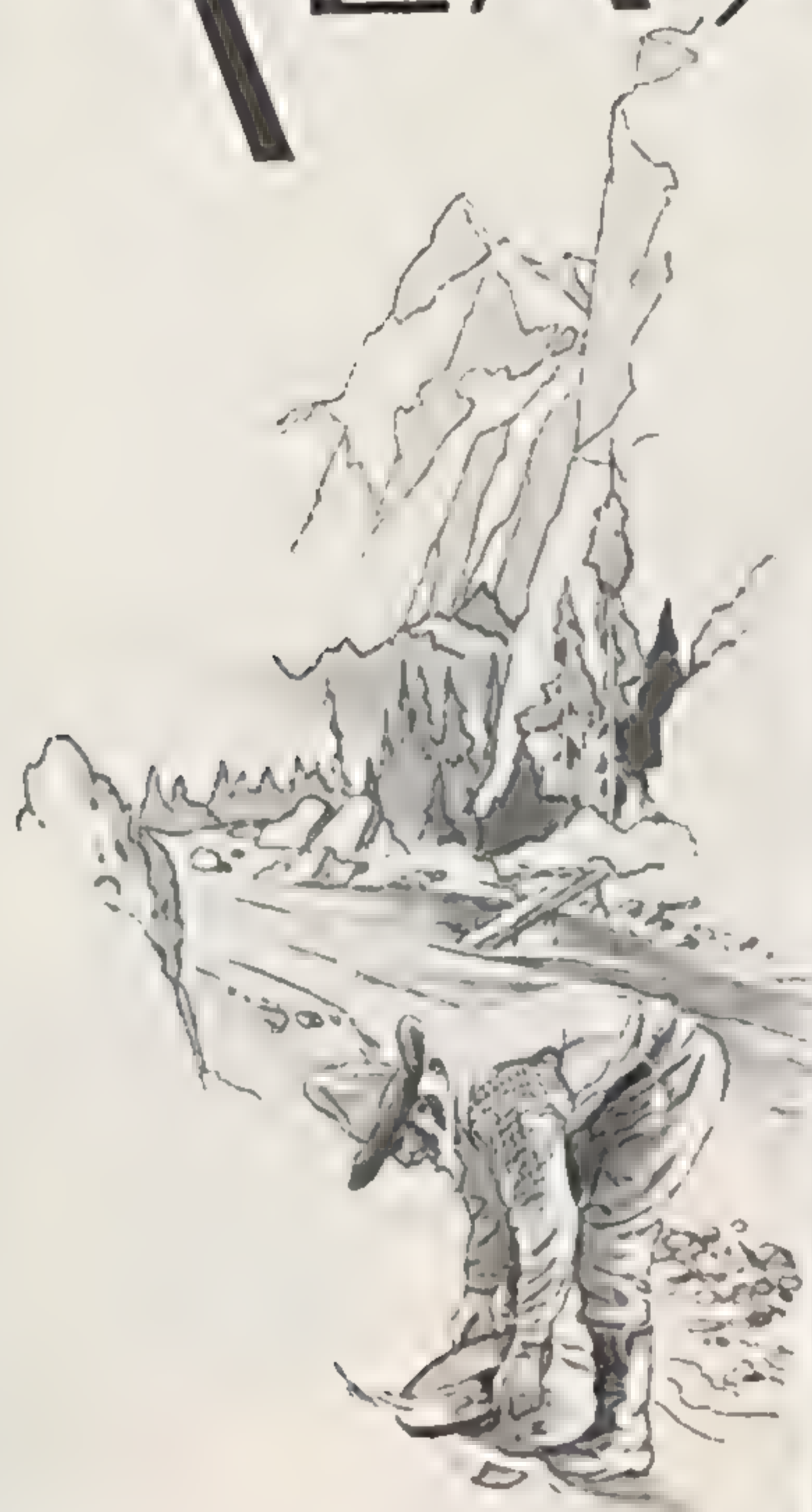
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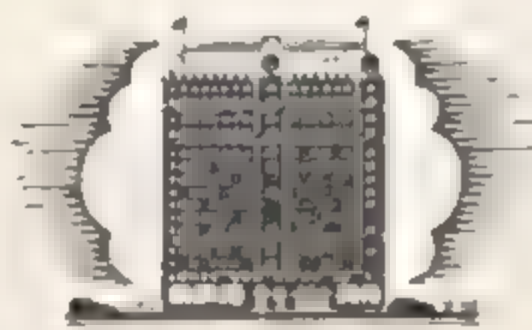
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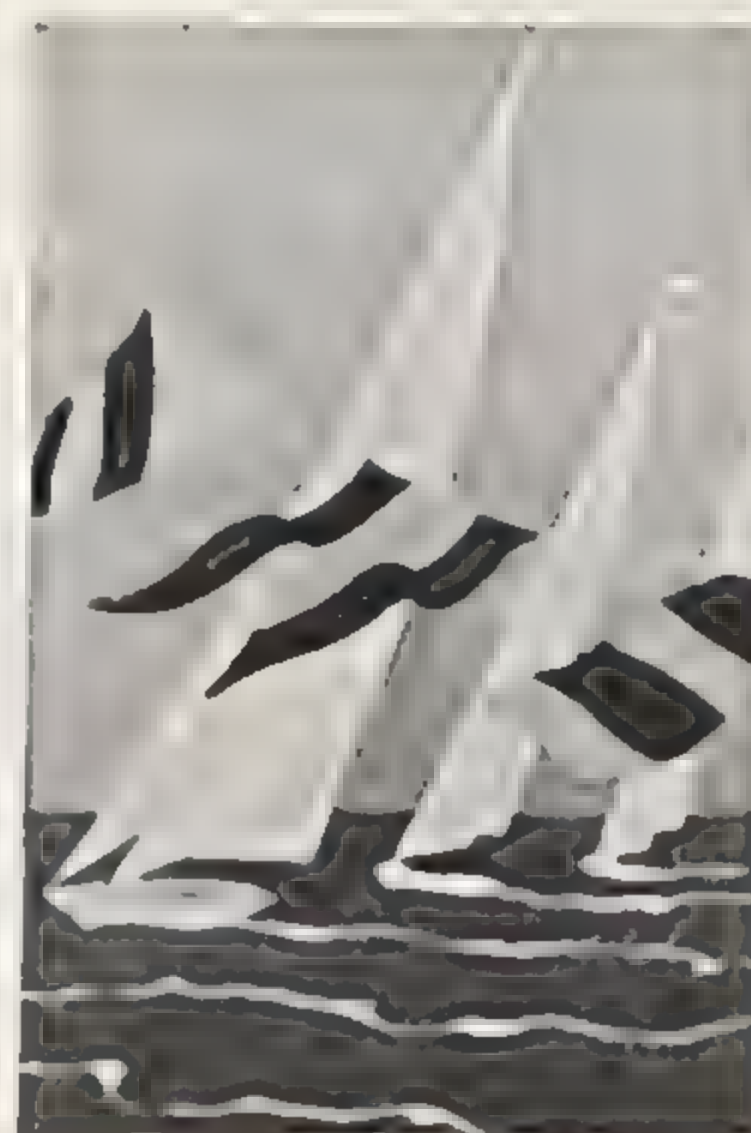


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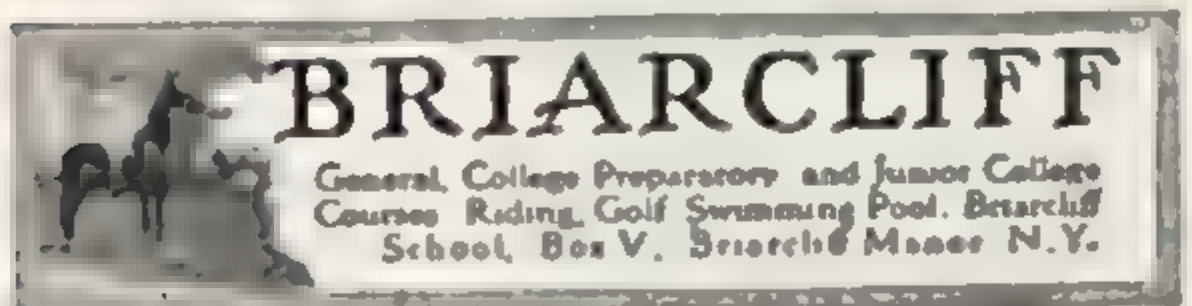
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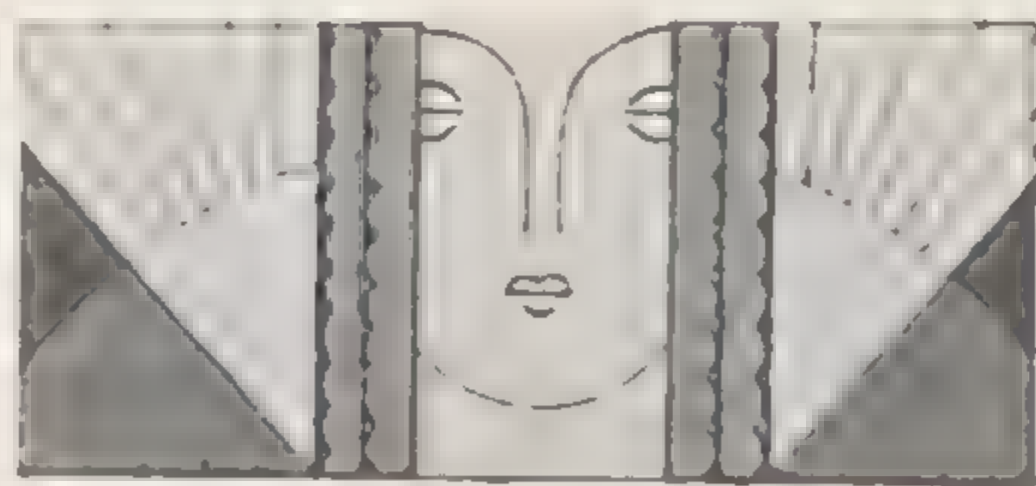
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BIRTHS

NEW YORK

Bowdoin—On December 15, to Mr. and Mrs. George Temple Bowdoin (Emily C. Ligon), a daughter.

Merriman—On November 27, to Mr. and Mrs. John A. Merriman (Betty Riddle), a daughter.

Nash—On December 7, to Mr. and Mrs. Edmund W. Nash (Anne Steele), a son, David Chenault Nash.

BOSTON

Alexander—In December, to Mr. and Mrs. Archibald Stevens Alexander (Suzanne P. Tilton), a daughter.

PHILADELPHIA

Fielding—On November 22, to Mr. and Mrs. Richard Mantle Fielding (Nancy N. Page), a son, Richard Mantle Fielding, junior.

Montgomery—On November 23, to Mr. and Mrs. Horace B. Montgomery, junior, (Louise B. Tyler), a daughter, Virginia Louise Montgomery.

Rush—On November 15, to Mr. and Mrs. Richard Stockton Rush (Deborah N. Brock), a son.

DEATHS

NEW YORK

Alexander—On December 12, George F. Alexander.

Hamlin—On December 8, Gertrude Sherman Hamlin, wife of Dr. Frederick W. Hamlin.

Maduro—On December 11, Fanny Eder Maduro, wife of the late Henry Maduro.

BOSTON

Howe—On December 4, Katharine Dexter Wainwright Howe, wife of Henry S. Howe.

Mills—On December 8, Helen Holmes Mills, wife of the late Edward Coe Mills.

PHILADELPHIA

Coates—On December 13, Joseph Horn-Coates, of Berwyn, Pennsylvania.

PROVIDENCE

Kimball—On December 8, former Governor Charles Dean Kimball, of Rhode Island, husband of Gertrude C. Kimball.

ENGAGEMENTS

NEW YORK

Dominick-Thomas—Miss Antoinette P. Dominick, daughter of Mr. and Mrs. George F. Dominick, of Greenwich, Connecticut, to the Reverend J. Moulton Thomas, son of the late George C. Thomas and Mrs. Thomas, of Baltimore, Maryland.

Donohugh-Iselin—Miss Carol Donohugh, daughter of the Reverend Thomas S. Donohugh and Mrs. Donohugh, to Mr. Edward Goodridge Iselin, son of Mr. and Mrs. John H. Iselin.

Guinness-Montagu—Miss Tanis Guinness, daughter of Mr. and Mrs. Benjamin S. Guinness, to the Hon. William Drogo Sturges Montagu, son of the Earl of Sandwich and the Countess of Sandwich.

Kountze-Hoffman—Miss Elizabeth Kountze, daughter of Mr. and Mrs. Herman D. Kountze, to Mr. Murray Hoffman, son of the late Mr. and Mrs. Francis Burrall Hoffman.

Loudon-Sizer—Miss Barbara Fontaine Loudon, daughter of Mr. and Mrs. Frederic Webster Loudon, to Mr. Winston Sizer, son of the late Robert Sizer and Mrs. Sizer.

McAnerney-Kendall—Miss Louise Ewing McAnerney, daughter of Mrs. Ewing McAnerney and Mr. Francis McAnerney, to Mr. Edward Hale Kendall, third, son of Mr. and Mrs. Edward H. Kendall.

Putnam-Butler—Miss Mary Elizabeth Putnam, daughter of Mr. and Mrs. Albert William Putnam, of Rye, New York, to Mr. Jonathan Fairchild Butler, son of Mr. and Mrs. Henry W. Butler.

Sellar-Veeder—Miss Iris Sellar, daughter of Mr. and Mrs. Norrie Sellar, of Hewlett, Long Island, to Mr. Francis L. Veeder, son of Mr. and Mrs. Paul Veeder, also of Hewlett.

BOSTON

Breed-Bates—Miss Dorothea Breed, daughter of Dr. Nathaniel Pope Breed, of Lynn, Massachusetts, to Mr. George Eugene Bates, son of Mr. W. Scott Bates, of Kansas City, Missouri.

Burnham-Coffin—Miss Margaret Elizabeth Burnham, daughter of Mr. and Mrs. George Burnham, of Fireside, Maine, to Mr. George Sturgis Coffin, son of Mr. and Mrs. George Sturgis Coffin, second.

Moller-Sanderson—Miss Elizabeth Sweetser Moller, daughter of Mr. and Mrs. Kenneth Moller, of Milton, Massachusetts, to Mr. Robert Sanderson, son of Judge George A. Sanderson and Mrs. Sanderson, of Littleton, Massachusetts.

Potter-Warner—Miss Mary Potter, daughter of the late Dr. William H. Potter and Mrs. Potter, to Mr. Edward Pearson War-

ENGAGEMENTS—Continued

ner, of New York, son of the late Robert L. Warner and Mrs. Warner.

Rothwell-Dunham—Miss Janet Rothwell, daughter of Mr. and Mrs. James Mason Rothwell, to Mr. George Jay Dunham, junior.

Sturtevant-Binney—Miss Constance Sturtevant, daughter of Mr. and Mrs. Edward Sturtevant, of Newport, Rhode Island, to Mr. Horace Binney, junior, son of Mr. and Mrs. Horace Binney.

CHICAGO

Bisset-Vilac—Miss Mary Ann Bisset, of Boston, Massachusetts, daughter of Mrs. Maria Bisset, of Aberdeen, Scotland, to Mr. Joseph P. Vilac, junior.

CLEVELAND

Woodford-Balkwill—Miss Isabelle S. Woodford, daughter of Mrs. Walter Reed Woodford, to Mr. Stephen Ward Balkwill, son of Mrs. Stephen Balkwill.

PHILADELPHIA

Abbot-Johnson—Miss Catherine Dabney Walker Abbot, daughter of Mrs. William Richardson Abbot, of Lynchburg, Virginia, to Mr. Joseph Esrey Johnson, son of the late Joseph Esrey Johnson and Mrs. Johnson, of Whitford, Pennsylvania.

Canfield-MacAlpine—Miss Elizabeth Browning Canfield, daughter of Mr. and Mrs. A. Browning Canfield, to Mr. Marcel R. MacAlpine, of Smyrna, Turkey.

Clay-Lukens—Miss Eleanor Clay, daughter of Mr. and Mrs. Curtis Livingston Clay, of Ardmore, Pennsylvania, to Mr. William Weaver Lukens, junior, son of Mr. and Mrs. William Weaver Lukens, of Haverford, Pennsylvania.

Colhoun-Service—Miss Charlotte Colhoun, daughter of Mr. Harry Forbes Colhoun, of Haverford, Pennsylvania, to Mr. E. Arnold Service, son of Doctor Charles A. Service and Mrs. Service.

Huntress-Clendening—Miss Sally Huntress, daughter of Mrs. Henry H. Lineaweaver, to Lieutenant Cyrus Turner Clendening, U. S. N., son of Mrs. William Muehlen and the late Cyrus T. Clendening, of Loudoun County, Virginia.

Lewis-Gerken—Miss Esther Langdon Lewis, daughter of Mr. and Mrs. Robert Bruce Lewis, of Germantown, Pennsylvania, to Mr. Christian George Gerken, son of the late Christian L. A. Gerken and Mrs. Gerken, of New York.

Shea-Loomis—Miss Marie Shea, daughter of Doctor J. Denton Shea and Mrs. Shea, to Mr. Stillman W. Loomis, son of Mrs. Archibald Loomis.

Taylor-Knight—Miss Mary Hare Taylor, daughter of Mr. and Mrs. Hollinshead N. Taylor, of "Kenwood," Bethayres, Pennsylvania, to Mr. R. Barclay Knight, son of the late Right Reverend Edward J. Knight and Mrs. Knight.

SAN FRANCISCO

Forderer-Charleston—Miss Elizabeth Forderer, daughter of Mrs. George Stevens Forderer, to Mr. Ernest Charleston, son of Mrs. May Charleston.

WASHINGTON

Graham-Platt—Miss Virginia Lee Graham, daughter of Mr. and Mrs. Byron Ulmer Graham, to Mr. Landra Beach Platt, son of Mrs. William Davenport Platt, of Baltimore, Maryland.

Lamont-Saltzman—Miss Gertrude Lamont, daughter of Mr. and Mrs. Robert Patterson Lamont, to Mr. Charles Eskridge Saltzman, son of Major-General Charles McKinley Saltzman and Mrs. Saltzman.

WEDDINGS

NEW YORK

Alexander-Reid—On December 4, at Saint Thomas's Church, Mr. Frederick Beasley Alexander, junior, son of Mrs. Florence Lounsbury Alexander and Mr. Frederick Beasley Alexander, and Miss Florence Davis Reid, daughter of Mr. and Mrs. William H. Reid.

Bowles-Wykes—On December 6, at the Church of the Heavenly Rest, Mr. Donald Henderson Bowles, son of Mrs. Ralph H. Bowles, and Miss Inez Geraldine Wykes, daughter of the late Henry Moore Wykes and Mrs. Wykes.

Crosby-Whitehead—On December 11, in the Chapel of the Church of the Heavenly Rest, Mr. Floyd Delafield Crosby, son of Mrs. Frederic V. S. Crosby, and Miss Aliph Van Cortlandt Whitehead, daughter of Mr. and Mrs. John Brinton Whitehead.

Davies-Dodge—On December 6, at Saint Thomas's Church, Mr. Frederick Martin Davies, son of Mrs. Horace Chase Stebbins, and Miss Diana Dodge, daughter of Mrs. George Dunton Widener.

Douglas-Foster—On December 7, at the Church of the Resurrection, Mr. Barclay Kountze Douglas, son of Mrs. Grafton Winthrop Minot and Mr. J. Gordon Douglas, and Miss Jane Elizabeth Foster, daughter of Mrs. Seton Porter and Mr. Herbert I. Foster.

(Continued on page 29)

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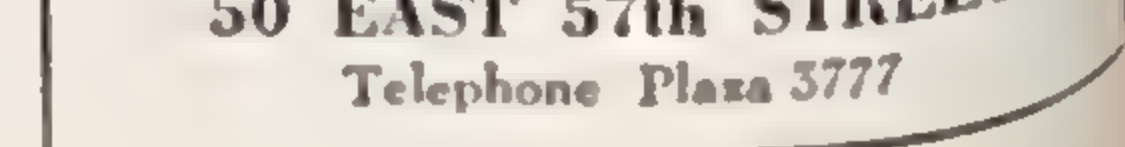
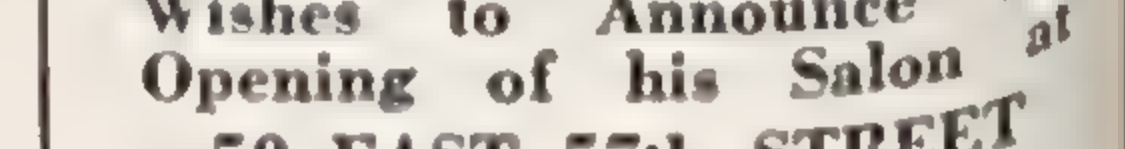
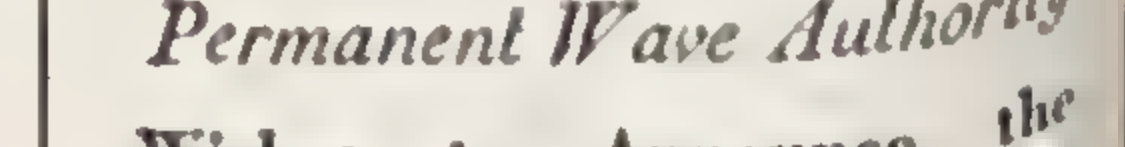
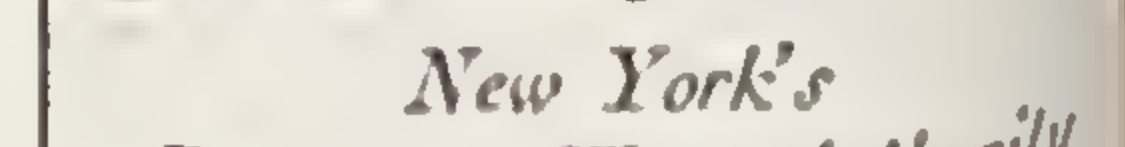
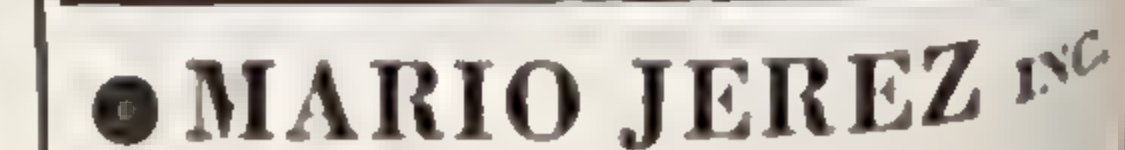
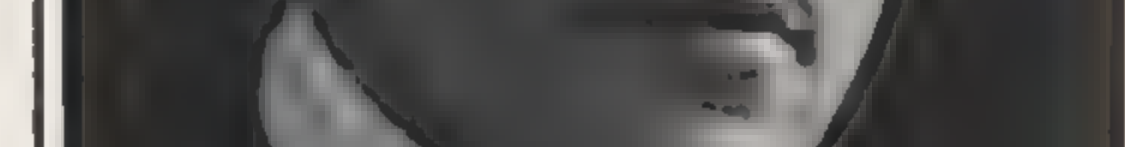
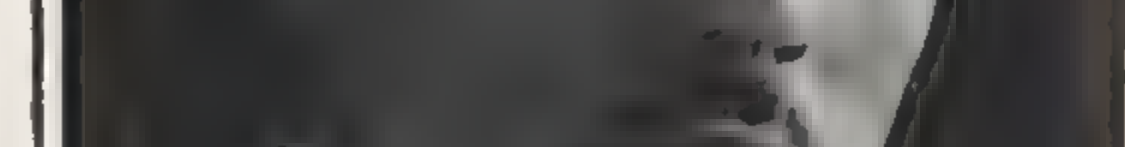
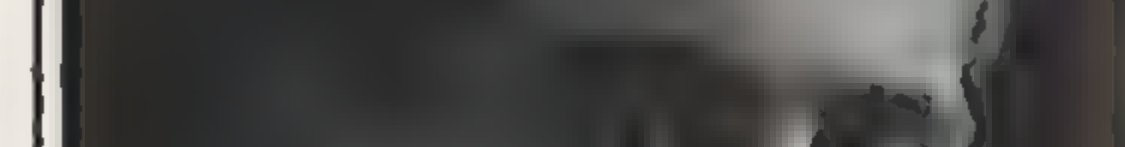
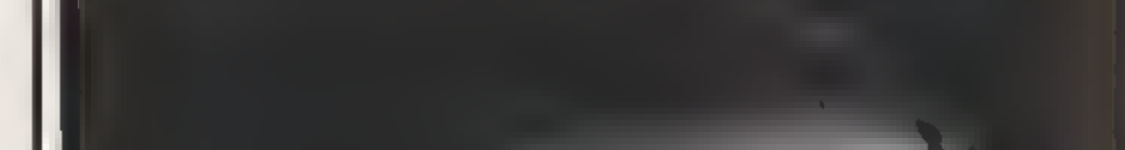
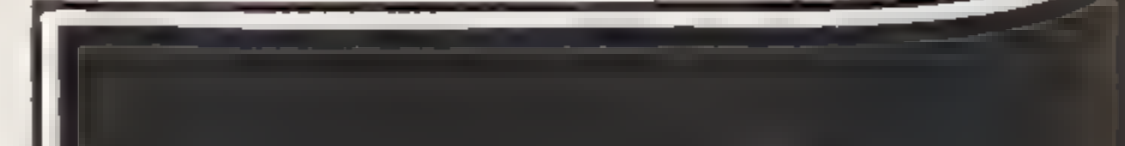
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SOCIETY

(Continued from page 28)

WEDDINGS—Continued

NEW YORK

Graham-MacDougall—On November 19, Mr. Harry Montrose Graham, son of Mr. Graham Lorimer Graham, and Miss Gladys Allan MacDougall, daughter of Mrs. Allan MacDougall and the late Allan MacDougall.

Hoge-Butler—On December 6, Mr. Charles Courtenay Hoge, son of Mrs. Lupton Hoge and Mr. Charles Courtenay Hoge, and Miss Sally Tappen Butler, daughter of Mr. and Mrs. Henry W. Butler.

Ladd-Potter—On December 4, at Saint Bartholomew's Church, Mr. William C. Ladd, son of Dr. Louis William Ladd and Mrs. Ladd, of Cleveland, Ohio, and Miss Natalie Potter, daughter of the late Dr. Nathaniel Bowditch Potter and Mrs. Potter, of New York and Boston.

Lamont-Sullivan—On December 17, in Saint John's Chapel, Bernardville, New Jersey, Mr. Austin Lamont, son of Mr. and Mrs. Thomas W. Lamont, of New York, to Miss Nancy L. Sullivan, daughter of Mr. and Mrs. James Amory Sullivan, of Boston, Massachusetts, and Asolo, Italy.

Lawrence-Wurzburg—On December 26, at Christ Church, Bronxville, New York, Mr. William Van Duzer Lawrence, son of Mr. and Mrs. Arthur Lawrence, and Miss Elinor C. Wurzburg, daughter of Mr. and Mrs. Francis Lewis Wurzburg.

MacDonald-Townsend—On December 8, at Saint Bartholomew's Church, Mr. Howard Greame MacDonald and Miss Frances Townsend, daughter of Mr. and Mrs. Edward Perry Townsend.

Metcalf-Cabot—On November 21, at Saint Michael's Episcopal Church, Bedford, New York, Mr. George Pierce Metcalf, son of Mr. Stephen O. Metcalf, of Providence, Rhode Island, and Miss Pauline Pumpelly Cabot, daughter of Mr. and Mrs. Thomas Handasyd Cabot, of Dublin, New Hampshire.

O'Gorman-Beadleston—On November 19, at the Church of Saint Ignatius Loyola, Mr. James A. O'Gorman, junior, son of former Senator James A. O'Gorman and Mrs. O'Gorman, and Miss Helen Hazard Beadleston, daughter of Mrs. Julian McCarty Little and the late Alfred N. Beadleston.

Patterson-Robertson—On November 22, Dr. Howard A. Patterson and Miss Sarah Elizabeth Robertson, daughter of Mr. and Mrs. Hugh S. Robertson.

Ramsay-Hill-Morris—On December 17, Major Cyril S. Ramsay-Hill, of England, and Miss Patsey J. Morris, daughter of Mrs. Waterbury Morris and Mr. Gouverneur Morris.

Salmon-Peters—On December 6, at Saint John's Church, Washington, D. C., Mr. Walter Joseph Salmon, junior, son of Mr. and Mrs. Walter J. Salmon, and Miss Virginia Tyler Peters, niece of Mrs. Eldridge Jordan, of Washington, D. C.

Shaw-Fairchild—On November 14, Mr. Herbert Bramwell Shaw, of Boston, Massachusetts, and Miss Frances Fairchild.

Winter-Auguste—On December 22, in the chapel of Saint Bartholomew's Church, Mr. L. Clark Winter, son of Professor Irvah Lester Winter and Mrs. Winter, and Miss Josephine Marie Auguste, daughter of Mr. and Mrs. Harmon Spencer Auguste.

Whitney-Richardson—On November 18, at Saint James's Episcopal Church, Mr. Howard Frederic Whitney, son of the late Howard Frederic Whitney and Mrs. Whitney, and Miss Hope Richardson, daughter of Mr. and Mrs. Courtlandt Richardson.

BALTIMORE

Alexander-Musselman—On December 22, at the Presbyterian Church, Roland Park, Maryland, Mr. Richard Alexander, son of Mr. and Mrs. William Fontaine Alexander, of New York, and Miss Anne Musselman, daughter of the late Howard Musselman and Mrs. Musselman, of Baltimore, Maryland.

Brewster-Darrah—On November 20, at the Protestant Episcopal Church of the Redeemer, Mr. Warren Dwight Brewster, son of Mrs. Samuel Dwight Brewster, of New York, and Miss Marion Maxwell Darrah, daughter of Colonel Thomas Walter Darrah and Mrs. Darrah.

Kirkland-Blanchard—On November 26, at Saint David's Protestant Episcopal Church, Philadelphia, Mr. Samuel Noyes Kirkland, of Philadelphia, son of Mr. and Mrs. Edwin Wells Kirkland, of San Antonio, Texas, and Miss Elizabeth A. Blanchard, daughter of Mr. and Mrs. Peter Blanchard.

Wood-Carey—On November 22, at Walnut Hill, Mr. Remsen Vanderboof Wood, son of the late Hiram Wood and Mrs. Wood, and Miss Rosalie MacGill Carey, daughter of Mr. George Gibson Carey.

WEDDINGS—Continued

BOSTON

Dowst-Mandell—On December 10, Mr. Loring Blackstone Dowst and Miss Nancy Ellen Mandell, niece of Mr. and Mrs. Carl Tilden Keller.

Halsted-Hopkinson—On November 25, Dr. James Addison Halsted, son of Dr. Thomas H. Halsted and Mrs. Halsted, of Syracuse, New York, and Miss Isabella Hopkinson, daughter of Mr. and Mrs. Charles Hopkinson.

Kirkbride-Spaulding—On December 31, in All Saints' Church-by-the-Sea, Montecito, California, Mr. Ronald de Levington Kirkbride, son of Mr. and Mrs. William H. Kirkbride, of Boston, Massachusetts, and Philadelphia, Pennsylvania, and Miss Katrina F. Spaulding, daughter of Mr. and Mrs. William Stuart Spaulding, of "Fairleigh," Montecito, Santa Barbara, California.

Robbins-Little—On November 19, Lieutenant Thomas Hinckley Robbins, junior, U.S.N., and Miss Barbara Little, daughter of Mr. and Mrs. J. Lovell Little.

CLEVELAND

Clark-Randall—On December 13, Mr. Charles Sterling Clark, son of Mr. and Mrs. L. Stowell Clark, of Orange, New Jersey, and Miss Helen Ashley Randall, daughter of Mrs. Gerard F. Patterson, of Shaker Heights, Cleveland, Ohio.

PHILADELPHIA

Jewell-Rea—On December 13, at Saint Mary's Church, Ardmore, Pennsylvania, Mr. Pliny Jewell, junior, son of Mr. and Mrs. Pliny Jewell, of Medfield, Massachusetts, and Miss Anne Thorp Rea, daughter of Mrs. George Black Rea, of Ardmore, Pennsylvania.

Lewis-Porcher—On November 19, at the Church of Saint Martin's-in-the-Field, Chestnut Hill, Pennsylvania, Mr. Shippen Lewis and Miss Mary Fanning Wickham Porcher, daughter of Mr. and Mrs. Samuel Porcher, of Chestnut Hill, Pennsylvania.

Lineaweaver-Gibbons—On November 22, at Saint Mary's Church, Overbrook, Pennsylvania, Mr. Francis Ridgway Lineaweaver, son of Mr. Henry H. Lineaweaver, of Overbrook, and Miss Frances Ludlow Gibbons, daughter of Mrs. Atha T. Whitaker, of Ardmore, Pennsylvania.

Spahr-Boyd—On November 12, at Saint James Protestant Episcopal Church, Mr. Murray Hurst Spahr, junior, son of Mr. and Mrs. Murray Hurst Spahr, of Mechanicsburg, Pennsylvania, and Miss Mary Cuthbert Boyd, daughter of Dr. George M. Boyd and Mrs. Boyd.

Stewart-Nicholson—On December 6, at the Presbyterian Church, Overbrook, Pennsylvania, Mr. Arthur Chichester Stewart, of Pasadena, son of Mrs. William J. Stewart, and Miss Ruth Arnold Nicholson, daughter of Mr. and Mrs. Edgar West Nicholson, of Wynnewood, Pennsylvania.

West-Tyler—On December 2, at Saint Paul's Episcopal Church, Elkins Park, Pennsylvania, Mr. Harry F. West, son of Mr. and Mrs. William West, of Merion, Pennsylvania, and Miss Molly Elkins Tyler, daughter of Mr. and Mrs. George F. Tyler, of Elkins Park, Pennsylvania.

SAN FRANCISCO

Galloway-Menzies—On November 29, Mr. Alan Galloway and Miss Mary Menzies, daughter of Mr. and Mrs. Robert H. Menzies, of San Rafael, California.

Portal-Selby—On December 6, Mr. Francis Spencer Portal and Miss Rowena Selby, daughter of Mr. and Mrs. Paul Selby.

SEATTLE

Braddy-Backus—On November 12, Mr. Robert Edgar Braddy, junior, and Miss Emmanell Backus, daughter of Mr. and Mrs. LeRoy Manson Backus.

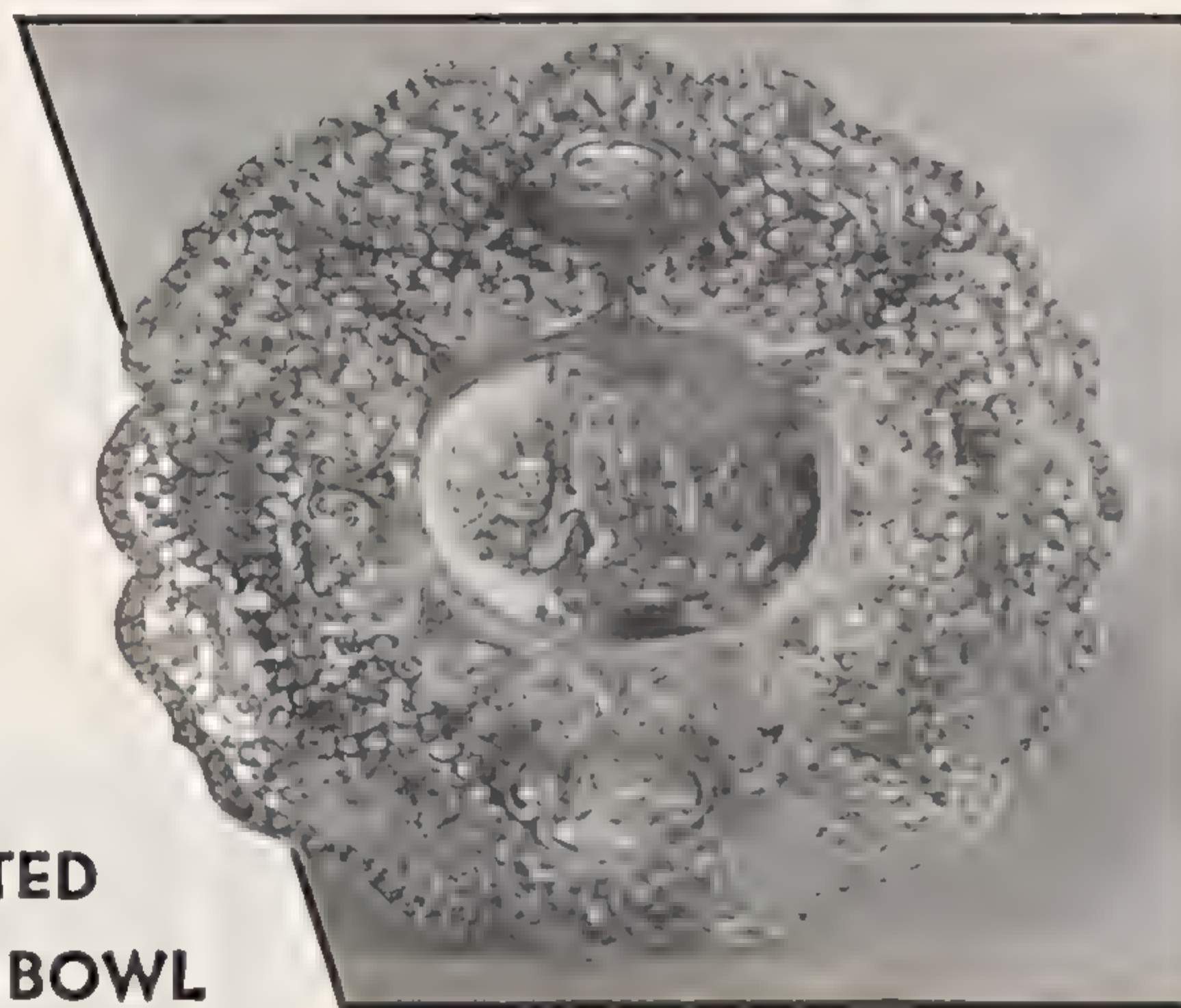
Gorrill-Carpenter—On November 19, Mr. Athol Blair Mackay Gorrill, of Seattle, son of Mr. and Mrs. Reuben S. Gorrill, of Spokane, and Miss Helen Carpenter, daughter of Mrs. William Irving Carpenter, of Everett, Washington.

WASHINGTON, D. C.

Maynard-Mann—On December 19, at the Church of the Transfiguration in New York, Mr. Hull Pratt Maynard, son of Mrs. Pratt Maynard, of Boston, Massachusetts, and Miss Margaret West Mann, daughter of Mr. William Brayton Mann, of Washington, D. C.

Roberts-Selden—On December 12, Mr. Henry Steele Roberts, son of Mr. and Mrs. Dudley Roberts, of New York, and Miss Mary Patricia Selden, daughter of Mr. and Mrs. Charles Selden, junior, of Washington, D. C.

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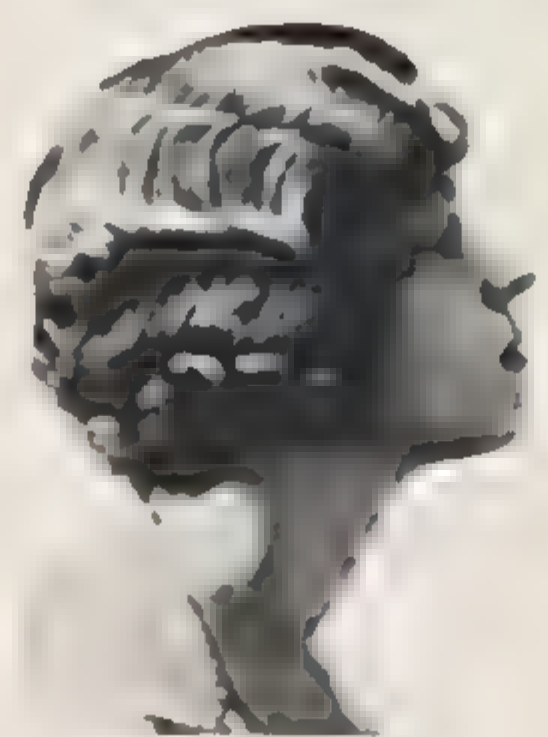
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V O G U E

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JANUARY 15, 1931
FORECAST OF SPRING FASHIONS

Cover Design by Lepape

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Vol. No. 77 No. 2

Whole No. 1404



THE CONDÉ NAST PUBLICATIONS, INC.

Condé Nast, President/Francis L. Wurzburg, Vice-President/W. E. Beckerle, Treasurer/M. E. Moore, Secretary/ Printed in the U. S. A. by the Condé Nast Press/Title Vogue registered in the U. S. Patent Office. Executive and Publishing Offices: Greenwich, Conn./Editorial Offices—Graybar Building, 420 Lexington Ave., New York, N. Y.—Cable Address: Vonork, New York. Vogue foreign addresses: London, 1 New Bond Street, London W. 1—Cable address, Volon; Paris, 65-67 Avenue des Champs-Élysées—Cable address, Vopar.

Subscriptions for the United States, Canada, Mexico, Panama Canal Zone, Porto Rico, Hawaii, and the Philippines, \$6 a year in advance. Single copies, 35 cents. For other countries, subscription prices will be furnished on request. Address all correspondence to Vogue, Greenwich, Conn.

Change of address—Four weeks' notice is required for a change of address or a new subscription. In ordering a change, please give both the new address and the old address exactly as it appeared on the wrapper of the last copy received.

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THERE ARE THREE VOGUES
AMERICAN, FRENCH, AND BRITISH

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Vogue's-Eye View of the Mode

ROSES are not just red, nor are violets, as we in our simplicity used to chant, unanimously blue. There are queer synthetic colours floating about the horizon, and, if you order indiscriminately red, orange, yellow, green, blue, or violet, you are in danger of disappointment.

You can no longer say "green" to your dressmaker and expect a treasure to come back on the waters. You have to know that peculiar, sharp, sprouting green of the season and know it from all its weaker sisters. If red, it must have yellow in it. Rusty red, Bolshevik-red, fireman's-red, or old-fashioned general-store Turkey-red—yes; but purple-red or wine-red or pink-red—no. If yellow, beware the egg and cleave to the lemon. If blue, then sapphire-blue, the blue of the inside of an oyster-shell, or the hard, chic blue of Neon lights.

As the season starts, we prophesy that you will have to abolish all your old inhibitions about colour. Never say "I don't wear green" or "I can't wear yellow," or that red does not go with pink or blue with green, until you have tried.

If colours affect our spirits, as some opine, then strange new reflexes will begin to bounce within us as we put on our new spring clothes. We may give up backgammon and take to marbles; we may be impelled to all sorts of unaccountable madness. There is no doubt about it, these gay combinations are going to make us feel a little wild.

They are wonderful shades, but tricky shades. Elusive, devilish shades. We defy you to carry them in your mind's eye, to imagine them or to define them with words or metaphors. Like an Impressionist's grass, almost; like a tomato-juice cocktail, just a bit; like the water of an indoor swimming pool—but not quite.

This number of Vogue inaugurates a fortnightly portfolio of colour pages—and clears up all this guess-work about colour.



STEICHEN

The White Jacket Suit Arrives

Mrs. Gardner Hale wears this interesting example of the suit in contrasting colours—in this instance, a white wool crêpe jacket that is exceptionally smart in combination with a skirt of black wool. The black caracal collar stands up at the neck, and the little jacket hangs in straight lines. A blouse of white satin and a small white felt tricorné complete this well-chosen costume

VOGUE FORESEES

A Mode of Self-Expression

THE coming mode will make the woman more important than her clothes. Her figure, her size, her colouring, and her personality are going to be taken into account; and whether a skirt is cut in this particular way or that matters only in so far as it affects her appearance as a whole.

Couturiers will work over the woman, rather than over the dress. They are much more interested in finding what is becoming to her and what she really wants than they are in thinking up new tricks. Novelty for novelty's sake will be deliberately ignored, and a fashion feature that calls attention to itself rather than to the woman will strike a false note.

The new mode will play up the woman, and the woman will play with the mode. No longer will fashion be a cut-and-dried thing. It will be responsive to the woman's touch, spontaneous and alive. She will rejoice in soft garments that can be wrapped, opened, or folded, as she likes. Like our beloved limp hats, the newest clothes will be shapeless objects in the hand and begin to take character and form and line only when on—as does the Vionnet evening coat illustrated on this page.

Twelve women may wear the same dress at the same time, yet it will become a different dress on each one, by the personal choice and combination of colour and of accessories and by the way it is worn. The couturier has begun to take the woman into his confidence and will depend enormously upon her to give his creation the final cachet of chic. The newest clothes will be more or less amorphous, and it will be left to the woman's skill to arrange them to suit herself and her needs. Neck-lines may be buttoned smoothly or opened up to fall in soft drapery, as you will. Practicality and "exclusiveness"—a word to be reinstated in our fashion vocabulary—will go hand in hand.

Fashion will be a personal, rather than an arbitrary thing.

There will be no *the* waist-line—since each woman will have to find her own.

There will be no *the* skirt length. For, though day skirts are definitely longer, the exact point to which they reach will be determined by the woman's height and by the shape of her legs.

There will be no *the* silhouette. Because wrap-around effects, peplums, tunic lines, and suggestions of drapery will all be called upon to make the most of a woman's good points.

No longer will she struggle to fit her figure to her dress; rather will the dress be designed to fit her.

There will be no *the* colour. No colour will be excluded from the mode, and any colour that is becoming to the woman who wears it will have its place.

Colour contrast will give the best opportunity for self-expression and, therefore, will be the most important element in the mode. A girl will be able to ring countless changes on that monumental theme.



VIONNET'S SHEER VELVET WRAP—HALF-SCARF, HALF-CAPE



- Lanvin mixes colours with a daring hand in this currant-red flat crêpe dress "Domino," with a twisted yellow scarf
- Lucien Lelong's jacket dress, "Ribambelle," of black wool crêpe trimmed with ermine, is cut like a flaring jacket in front and a one-piece dress in back
- Patou adds a white piqué collar and a brown belt to this coat-dress, "62," of yellow-and-rose wool; Saks-Fifth Avenue
- Augustabernard's black wool dress, "254," has a flower-edged neck-line of white immortelles and a bolero; Best
- A bright blue façonné silk coat and a corn-yellow dress are the component parts of this ensemble, "Mon Flirt," by Patou

She will choose a dress in one colour and a coat in another; both might be of equal intensity (warm brown, for example, with copper-red) or contrast more forcibly in a light-and-dark effect—as deep blue with ripe-corn.

She will choose the jacket of a morning suit to contrast, harmoniously, with the skirt and decide on a third colour for the blouse: a skirt of grey flannel, a brown woollen jacket, and blouse of pale yellow crêpe, for example.

She will carry the light-top-and-dark-skirt idea over into the evening, but the light top is best when it extends to her hips.

Flowers and the new flower garlands—to outline the décolletage or string across the bodice of an evening dress—will give her another opportunity for expressing colour contrast in the evening and affirm her personal choice: corn-flowers with pale pink chiffon; small, ragged, dark red carnations with ink-blue.

She will feel particularly happy to have the colour contrast actually incorporated in her evening dresses: Pompeian-red touches encrusted around the décolletage and under the belt of a violet-blue dress; a sash in green and Chinese-rose encrusted in a dress of midnight-blue.

She will select dark or black accessories for a light ensemble and add vivid touches to black. With a (Continued on page 104)

- Bruyère's suit, "Frisco," is of navy-blue and white striped jersey. That exaggerated diagonal wrapping is enormously chic; Dobbs
- Mirande emphasizes the diagonal line in this rusty-red and grey jersey suit, "Alerte," with a red silk serge scarf
- Lelong's satin suit, "Fringant," deserves consideration. The bloused jacket with a wide draped belt, the pink facings, and the pink georgette crêpe blouse are details to notice
- Lanvin upholds the theory of bold contrast in this ensemble, "Châtaigne," with a brown wool coat and yellow dress; coat from Knox
- An adjustable scarf takes the place of a collar on this Bruyère suit, "Rendez-vous," of chestnut-brown wool crêpe; Knox
- Goupy's ensemble, "Piqué-Nique," of navy-blue jersey, has yellow touches on the sleeves and a yellow belt; dress from Lord and Taylor
- Lucile Paray puts a blouse of rosy-white eyelet embroidery under this navy-blue wool serge suit, "Palm Beach"; blouse from Altman



LUCIEN LELONG



BRUYÈRE—DOBBS • MIRANDE



LANVIN • BRUYÈRE—KNOX • GOUPY • LUCILE PARAY

• A graduated flounce with the feminine privilege of changing its mind starts as a spiral from the shoulder of Patou's brownish red georgette crêpe gown, "Fantasque," but ends by breaking the length of the silhouette; Bonwit Teller

• "Fétiche," a distinguished dress of dark blue satin from Worth, has asymmetrical fan-shaped drapery slightly moulding the hips and concentrating the skirt fulness, balanced by a diagonal cut at the sides; model from Bergdorf Goodman

• Palest water-green satin flows into fulness at the point of the asymmetrical V-cut hip yoke of Augustabernard's "237." Suppleness is given by a suggestion of drapery and by the soft lines of the bodice; from Wanamaker



PATOU—BONWIT TELLER • WORTH—BERGDORF GOODMAN • AUGUSTABERNARD—WANAMAKER

Asymmetrical Draperies Are Important

New Evening Skirts Are Slashed



MAINBOCHER • LANVIN—SAKS-FIFTH AVENUE • CHÉRUIT

• The asymmetrical broken silhouette of Mainbocher's pale grey satin dress, "Le Vingt-et-Un," is given by a semi-spiral flat flounce that is youthful and flattering. The hip-line drapery, the one-shoulder bolero scarf, and the petal-slashed skirt are new and important

• Lanvin's "Hirondelle" emphasizes the light-topped evening silhouette by its slightly flared tunic of white satin and its black satin skirt split evenly all around. Braided satin belts, one black, one white, accent the diamond-cut tunic; from Saks-Fifth Avenue

• The silhouette with drapery is beautifully carried out in "Dolce," Chéruit's apricot moire frock. The gracefully draped skirt has a tunic effect in back over a trailing panel. It is split almost to the knees at the sides, bringing the stockings back into prominence



STEICHEN

GOUFY—JAY-THORPE

The Light-Topped Evening Dress

Makes Its Début

• Colour contrast, having won our hearts by day, is now established for evening wear, as well. Goupy uses stiff façonné taffeta in white for the bodice of this gown, and black for the simple circular skirt. A sash in both colours emphasizes the deep back décolletage; Jay-Thorpe. Jewels from Cartier; table from the Frankl Galleries



BRUYÈRE—BONWIT TELLER

STEICHER

• Bruyère achieves chic on three counts in this frock of soft dead-white satin—through the colour contrast suggested by bands of sable-dyed marten edging the elbow-sleeved jacket, through the diagonal tucking that emphasizes the fitted waist-line, and through the new instep length of the softly flaring skirt; from Bonwit Teller. Jewels from Cartier

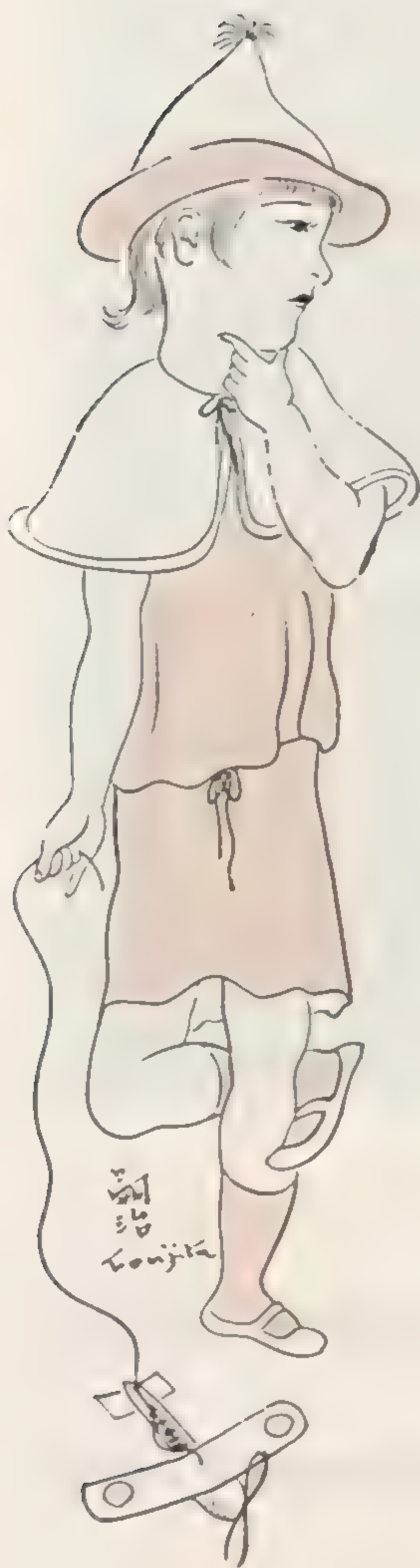
Brown Fur Is a Smart Evening Accent

On Dead-White

JAPAN OLD AND NEW

Sketches Made for

Vogue by Foujita



THERE are three Japans—with a fourth on the horizon. Two Japans that mark the map. Two that mark the mind. A nation of cross-currents, contradictions, fascinating anomalies. A land where evolution has been speeded up to make Europe's seven-league boots look like dolls' slippers.

The first and best-known Japan, solidly rooted in the earth and the guide-books, is the one the tourist wants to see. Fuji, against the breathless air instead of on a fan. The Buddha at Kamakura in colossal bronze, snapped as a background for a gentleman in plus fours. Geishas and more geishas, each in a kimono giddier than the last. Moth-winged junks and humpbacked bridges. A living moving-picture, done in alien colour, deliberately archaic.

The second Japan is the one pressed on our attention by most of the Japanese themselves. Fuji, faint as a puff of tinted cloud, with a black, squat railway bridge cutting the bottom of the picture like the march of progress. The Tokyo Central Station, dependable and ugly, trailing behind it eight thousand miles of perfect track. Trim steamers at Shimonoseki waiting to take the traveller over to Korea, to see how a great power deals with a backward people. A stupendous achievement in modernization, since the Emperor Meiji ended the Middle Ages in 1868—brazenly and uncompromisingly of the present.

These two Japans are both real and both worth seeing, nor could we see the first in comfort if the second didn't exist.

But the third Japan gives an authentic thrill to those who collect neither picture postcards nor Chamber of Commerce statistics. It concerns the psychological processes of a people sensitive beyond the average, sophisticated when our ancestors lived in huts, inheriting an artistic tradition fined down to the least flutter of a fan—suddenly engulfed in a machine-age civilization that only such versatility and energy as theirs could have succeeded in copying overnight to the last blare of the last radio announcer. And out of this third Japan-in-being, a fourth seems about to be born.

Our own post-War generation excused its vagaries and explained its cynicism on the ground of mental shock, a world changed out of recognition—what standards were left? Japan took this minor dislocation in her stride, piled it on top of the one she had voluntarily assumed, and went on. The gulf between the older and the younger halves of the public didn't yawn as it did with us. No man—unless chronologically or temperamentally “pre-Meiji”—had ever known a different state of mind. All Japan was a national brotherhood of experimenters, fringed with a feminine contingent by no means as numerous, but quite as radical.

Japan the ancient, prodigal in creating beauty. Japan the modern, bent on power. Japan in a state of flux, bringing a searching intellect to bear on past and future. And out of this third Japan, a new creation, not reviving the old, not copying yesterday's new, but weaving into something as Japanese as Nara, as world-conscious as the spirit of our time. (Continued on page 100)



Tōjita Sketches Two Types of Japanese Women



MISS PEGGY LE BOUTILLIER

MISS FLORENCE BAKER



MISS LAURA AND MISS BARBARA HOLMES



MISS DOROTHY FELL



MISS EVELYN SMITH, MISS ELINOR BANGS, AND MISS KATHERINE MATHER



MISS JOSEPHINE AUCHINCLOSS



MISS MARY PARKER CORNING

MISS ALICE DOUBLEDAY



MISS GRACE ROOSEVELT



MISS NATALIE KOUNTZE



MISS PEGGY POTTER

MISS DORIS DUKE AND MISS BARBARA HUTTON

DÉBUTANTES
Of a New Season



AUGUSTABERNARD—JAY-THORPE

HOYNINGER-MUENÉ, PARIS

Spiral Technique Winds into the Mode

A new technique appears on the horizon—the spiral treatment. A striking example is shown on the opposite page in Augustabernard's white satin dress, "229," worn by Princesse Galitzine. The spiral wrapping runs from knee to shoulder. Jay-Thorpe. Ruby and diamond jewellery from Ostertag

More than ever, stockings become an important part of our costumes, for evening skirts are shortening in places to reveal our ankles. This is true in "Aphrodite," Patou's lovely dress of white crêpe bilitis, shown at the right; Franklin Simon; jewels from Van Cleef and Arpels; posed by Miss Tanja Ramm



HOYNINGER-HUFNÉ, PARIS

PATOU—FRANKLIN SIMON

Diagonal Wrapping Is Newest of All



STEICHEN

Eugénie Leontovich

The beauty of Madame Leontovich's acting in "Grand Hotel" haunts one long after the performance is over. As the dancer who feels tragically that she has lost hold on her public and whom love suddenly rejuvenates, Madame Leontovich plays with sweeping depth and sympathy. Every rôle, every scene in Vicki Baum's vast kaleidoscope of the human cosmos reaches the same dramatic heights

SEEN ON THE STAGE

By David Carb

ONCE upon a time, we are told in school, all roads led to Rome. In that city, which was the heart and soul and brain and might of Empire, the aspirations of the world met and were transformed and heightened. Within its walls, aristocrat, plebeian, and barbarian worked out a way by which they could live with a minimum of friction in the same social enclosure. From it, Western Civilization issued.

GRAND HOTEL: The parallel between the Roman Empire in its great days and "Grand Hotel" at the National Theatre is not forced. The strands of life from various levels and directions lead to the Berlin hostelry, become entwined there; the dissimilar and seemingly unrelated skeins are woven into a definite design. From the varied threads, a majestic tapestry is created. And yet, curiously, each thread retains its colour, all its individual characteristics.

Vicki Baum, the authoress, has taken a group of separate stories and, by some magic, has converted them into an entity, a towering, complete entity. Starting from the realistic, it reaches the imaginative, traversing the naturalistic en route. It not only connects the three; it binds them together into a single, sweeping, climactic whole. Realism and its overtones and *sous motifs* are expressed simultaneously. In means and achievement, "Grand Hotel" holds tenaciously to the past, utilizes the present, and points to the future.

By comparison with its richness and simmering drama, the other plays on Broadway, except one, appear meagre, thin, trivial. It is a truly startling accomplishment in drama, of drama, for drama, through drama. What it does could be done so fully, so beautifully in no other art; it engrosses the eye and the ear, both the physical, the emotional, and the æsthetic senses—it is superbly stimulating to them all. One looks, listens, feels intensely every instant. In short, as you have guessed by this time, "Grand Hotel" is a tremendous experience in the theatre.

We are introduced to an impecunious Baron who steals, first for cash and then, having fallen in love, because his pride will not permit him to accept money from the woman he loves; to a hardened business buccaneer who bluffs and blusters his way to opulence only to wallow weakly at the feet of a pretty secretary; to the secretary who is different from most ingénues in that she faces facts

and, without tears or self-pity, is willing to sell what she has for what she wants; to a small-town clerk, told by the doctors he can live at most only a few weeks, determined to have his "fling," to inhale "life" before he passes from it, pathetic because he does not know how, but thinks he has learned, tragic because of his plight; to a temperamental ballerina who realizes she is rapidly becoming *passée*, but, when she encounters a man whose very glance is passion, finds all the freshness of life reviving in her. All these diverse people who have nothing on the surface in common, who are not even acquainted with one another, Vicki Baum has discovered moving about the foyer of a large hotel in the German capital; she delved until she struck qualities that would interlace their destinies, and on those qualities has built a drama unique, throbbing, true, lovely.

And Herman Shumlin has appreciated every one of those values and projected them so surely, so delicately, so fully that the most insensitive theatregoer can not be immune to them. In the dual rôle of director and producer (the first time he has essayed it), he proves himself the star of our theatre, very likely of the world theatre. He manages to bring out every theatrical possibility in the script without once sacrificing the subtlety or the rhythm. Under his masterly baton, an episodic play flows symphonically.

He has shown the same rare ability (or clairvoyance?) in choosing the actors. Siegfried Rumann as the business man conveys the dissatisfaction born of loneliness beneath the coat of loud assurance. The doomed petty clerk as Sam Jaffe enacts him becomes an unforgettable portrait of wistful pathos that invades tragedy. Hortense Alden's Flämmchen, the secretary, is a clearly outlined, always convincing character. And Eugénie Leonovich brings to the part of the dancer a deftness, a comprehension, a depth that lift it to the plane of what, lacking a better word, we call a "creation." Of the large and diverse cast, only Henry Hull—the Baron—seems routine, not "made for the part"; he alone causes the audience to be aware that he is "acting," that it is in the theatre witnessing a theatrical (Continued on page 98)



VIONNET • REBOUX—DOBBS

VIONNET • REBOUX—ALTMAN



ROSE VALOIS

AGNÈS
BONWIT TELLER

A Mode of Many Colours

- Vionnet and Reboux show their mastery of colour in the costume shown at the left, above. A velvet toque, developed by Lucienne, of Reboux, in dark brown and two shades of orange-brown, complements the Vionnet ensemble in pale corn-yellow and dark brown; hat from Dobbs
- Reboux's sapphire-blue velvet hat with a reddish feather mounting along one side (right, above) is worn with a Vionnet ensemble consisting of a deep sapphire-blue corduroy coat, cut in an interesting way, and a crimson-red crêpe frock; hat from Altman
- "Entre-deux," the Rose Valois toque shown at the left, has black felt tabs, prolonged from the shallow crown, which hold the twisted dark red wool jersey head-band at the front and back
- The down-on-one-side and up-the-other-side movement is accentuated in Agnès's "Mirage" (left) by a soft roll of pleated pale blue crêpe de Chine bordering a black knitted wool cap; Bonwit Teller



AGNÈS—DOBBS

ROSE VALOIS
ALTMANRBW
AGNÈS—ALTMAN

Hats Will Wear Halos This Spring

CHOOSING a hat, this season, is going to be a colourful adventure. The day has passed when you can wear a coat and hat that match, with the serene assurance that they form the smartest possible costume. Colour has come into its own, and nowhere does it have more interest than in the new hats. The gay little all-red hat has been revived, as has the hat all in green. With some other note of the costume in the same bright shade, nothing could be smarter.

But there are many two-colour hats, and three-colour ones, as well. It requires a good sense of colour and a master-hand to bring out all the potentialities of a costume, these days. Consider the ensembles shown on the opposite page. It is many a long day since we have been able to make colour do so much for us.

The newest and smartest hats resemble nothing so much as a halo. Their basis is a skull-cap, fitting the head closely, and rolls or twists of material encircle them. Like all the new hats, they are tinier and shallower than ever before and require not only longer coiffures, but a thorough knowledge of the way to put them on. Two years ago, your head showed no more of your forehead than two arched eyebrows, and you pushed your hair entirely out of sight. You looked a little stark and severe, but very chic. Last year, you discovered the possibilities of foreheads, went in for very shallow crowns, exposed some brow, and called into view a few wisps of hair at the sides. You looked in the mirror and had to admit that you were much prettier. This year, you go further. Your hat exposes your entire forehead. And at the sides and back of your hat, your soft curls form a decorative frame—decorative to both you and the hat. The minimum of hat may now be the maximum of chic. But you must be very sure that not too much hair escapes with this new liberty. If you use judgment, you will look prettier than ever in your life; not since you were six have you turned—thanks to the halo—such an angelic face upon the world.

• Agnès uses an orange, beige, and brown velvet torsade encircling a close-fitting dark brown knitted woolen cap to emphasize her favourite coronet line in "Torsade," shown at the left, above; Dobbs

• Two wing-like tabs of emerald-green felt fill in the side of the little black felt hat, "Hirondelle" (centre), striking a decisive note of colour. It is a Rose Valois model; from Altman

• At the right is shown one of the new halo hats, "Souviens-tu," from Agnès, which has beige feathers, red-tipped, filling in one side; Altman

Glorified Gastronomy

By Samuel Chamberlain

ONCE a year, the opulent city of Dijon, so dear to the hearts of French "bons vivants" and returned doughboys, finds itself in a hospitable flurry. Shop-windows are polished, and spare bedrooms are dusted, in anticipation of an army of visitors that is sure to descend upon the town. For, as every well-fed Frenchman knows, Dijon holds an annual Gastronomic Fair, a vast and toothsome exposition devoted entirely to the glorification of good food. Enthusiasts on the subject of French cooking manage to sneak away from their office desks for a few days, in order to be regaled by the wizard chefs of Dijon and to sip the rich wines of Burgundy.

Thus honoured by visitors, the classic old town forgets the Renaissance glory of its architecture, forgets its fame as an intellectual centre, and concentrates all of its attention on the pleasant art of good eating. Its streets assume a holiday air, gay with banners and garlands of electric bulbs. The grocery stores are festooned with myriad bunches of grapes. The restaurants blossom forth with enticing menus. The book-stores burst with volumes on gastronomy, gout, and obesity. The fat chimneys of the town bulge proudly, much as the portly citizens of Dijon. An oversize waist-line is a mark of distinction here. Everybody in Burgundy respects a fat man, and I hope a few people love him.

During the "Foire Gastronomique," every restaurant and hotel of Dijon is required to serve certain specialties of Burgundy, the list of which is changed daily. Thus, the visitor can not possibly leave Dijon without sampling its delicacies. An excellent idea, no doubt.



THE FLESH-POTS OF BURGUNDY



CHEF-D'ŒUVRE



FOOD FOR SERIOUS THOUGHT

But it offers small consolation to the untutored guest who has not learned to like brains or tripe or kidneys. How baffling to look from one restaurant card to another and always be faced with a relentless "calf's head à la vinaigrette"!

Good fortune included me among the throngs of expectant epicures flocking into Dijon for the most recent fair. I arrived on market-day, on a morning of bedlam, baroque salesmanship, bumpkins, and baby-carriages. The streets buzzed with wide-eyed country people, in addition to the quota of visiting Sybarites. A fine drizzle did not dampen the ardour of the vegetable barons and knife sharpeners. To make the tumult complete, the nomadic carnival folk had invaded the town. Merry-go-rounds, galloping serpentine, bearded ladies, sword swallows, all crowded into the public squares and contributed to the noisy hubbub. Loud speakers roared, electric organs wheezed, barkers whooped forth hoarse exhortations.

Out of the whole chaotic scene, one picture remains indelibly imprinted on my mind. It is the picture of a little farmer's wife



THE GREAT MONSIEUR BARBIER, CHEF OF THE STATION BUFFET

standing in the rain, holding a beautiful live turkey in her arms. She held him tenderly, surveyed him with unquestioned affection, while prospective purchasers pinched his sides and bargained to buy him for less than the price upon which his owner insisted. Finally, a heartless buyer appeared, paid the price, and carried off the indignant bird, holding him ingloriously by the feet. The little old lady gazed after him in an attitude of infinite desolation. She looked as though she had sold her only child.

Noontime was fast approaching. Where should I go for the first midday ritual of a visiting voluptuary? I decided to cast guide-books aside and to follow two prosperous-looking farmers and their wives. They looked as though they knew good cooking. Unhesitatingly, they headed for a gay little place called "A la Renommée des Huitres," the façade of which was adorned with baskets of oysters and pyramids of fat lobsters. I followed them inside and was greeted by a genial chef, whose chin boasted a magnificent hairy mole. With a sigh of contented (Continued on page 94)



FOOD TAKES ON GIGANTIC PROPORTIONS



SAKS-FIFTH AVENUE • BONWIT TELLER • BONWIT TELLER • PETER THOMSON • BONWIT TELLER

Young New Yorkers

In Party Dress

The young lady at the left came to this party in a pale green crêpe de Chine dress, and she is terribly proud of its puff sleeves, smart pleats, and appliqué bow at the neck-line; Saks-Fifth Avenue

All the dignity of six years is satisfied by the pink crêpe de Chine dress, second from left, with pin-tucked squares; Bonwit Teller

The twins double their chic by appearing in duplicate frocks of green georgette crêpe, with satin circles on the collars and skirts. They think their high waist-lines are very grown up; Bonwit Teller

The lone upholder of the stag-line has come in a white linen suit with a navy-blue collar. His mother bought it at Peter Thomson's

In the best taste for a four-year-old girl is the party dress of pink crêpe de Chine, shown at the right. It has blue triangles at the hem-line; from Bonwit Teller



DE PINNA • BEST • SAKS-FIFTH AVENUE • SAKS-FIFTH AVENUE • PETER THOMSON • SAKS-FIFTH AVENUE

At the ripe old age of twelve, nothing is more soul-satisfying than a tailored dark blue tweed suit, such as that shown left; De Pinna

The light green wool coat, with a belt and a scarf collar, second from left, is a triumph in chic for a ten-year-old; Best

Bright yellow tweed is the fabric of the hat and the coat worn by the lady of six, who obligingly turns her back to show the cut; Saks-Fifth Avenue

Coats have undreamed of possibilities even when you're four. This pale green velours one, fourth from left, has a new back; Saks-Fifth Avenue

Navy-blue reefers are essential, indispensable, unbeatable. Brother and sister shown above got theirs at Peter Thomson's

The well-dressed nurse wears a practical coat of heavy navy-blue woollen. It is double-breasted and has a wide belt at the waist-line; from Saks-Fifth Avenue

Smart Innocents

Abroad

THE GAME CALLED COLOUR

In Which Chic Is Won or Lost

THEY say we are a nation of game-players. They say also that we play games to win. Very well. We have thrown double sizes at backgammon, beaten love-sets at tennis, and made our share of holes in one.

A new game is now to be seen lowering on the Eastern horizon, a game called Colour Contrasts. As the new doubling game evolved from old backgammon, as contract evolved from whist, so has this difficult, exciting game evolved from the old game played with Chanel-red and Patou-green for counters. That was a good game, a simple, practical, adequate game, but the smart women who start everything are bored with it and have drawn up a new set of rules. You can win enormous amounts of charm, distinction, freshness, at this game, or you can go down to utter defeat and lose them all.

Colour is as exciting and as fresh as the New Year into which we have plunged. Feeling it to be the most important, dominant factor in the mode, Vogue, in this issue, takes up again the publishing of colour pages that reflect the spectrum of fashion. One can not afford to ignore colour, this year, since it is the salient feature that sets the year apart from others in the world of fashion.

Just to make the game harder, there are no fixed rules. You have to observe what colours have been com-

bined by those who have dared before you. If you see right, you win. If you see wrong, you lose.

For instance, if you have bought yourself a brown coat for spring and hope to make yourself the envied cynosure of all eyes by your appearance, look well to your colour combining. For with a brown dress and brown hat, your costume will be a complete bromide—or, daringly paired off with a green dress and a yellow hat, it may achieve a far too funny fame. But, with a brown dress, a brown-and-rust-orange hat, and a brown scarf lined with rust-orange, your brown coat will incorporate itself into a costume desperately chic.

For there is nothing so smart, so refreshing as these two- or three-coloured costumes. The two-coloured hats that the French houses like Reboux are making are the smartest possible themes to a costume. For example, one buys a knitted beret in navy-blue and yellow. Presto—the work is done for one. A springlike navy-blue tweed coat, a skirt of like colour and material, and a yellow sweater make an exciting ensemble. One can go further and work a costume out in three colours around a navy-blue coat. A navy-blue and grey hat with a warm putty-grey dress and a red, grey, and navy-blue scarf are sure-fire and excellent taste.

But clutter your blue coat up with needless added colours or repetitions of colour, and you ruin the effect. For instance, black, a wonderful background on which to experiment with, loses its chic if not treated subtly. Given a black dress and coat, a green-and-black hat is a safe bet, and a green leather belt or a scarf, but tack on a green necklace, bracelets, and a large green scarf, and you have killed your golden goose.

The same holds true in the evening. While it is still amusing and smart to wear coloured shoes with a white dress and to repeat the colour in one's purse and belt, it is certainly too much to carry it into one's very jewellery. A white bag and (Continued on page 83)





JERSEY SHIRT AND TROUSERS FROM SAKS-FIFTH AVENUE

Trousers Must Be Wide



PATOU—BONWIT TELLER • BEST

PALMY DAYS

In Clothes Mannishly Plain

There's a rage for flannel in Florida. You can't get along without a flannel suit. It should be fairly masculine and perfectly tailored. It can be in white or in navy-blue like Patou's (above), which has four pieces—blue skirt and jacket, white silk blouse and white sweater; Bonwit Teller

Terribly new is the three-quarters length trousers—a happy cross between shorts and the traditional long trousers. Blue linen with a zigzag closing makes this one; Best



BEST • SAKS-FIFTH AVENUE • JAY-THORPE

Fundamentalism is the battle-cry of good bathing-suits. Nothing in excess. Everything reduced to the barest essentials. Witness the perfect example worn by the lady in the background. It is in one piece, perfectly simple, of rust coloured jersey, and owns a coat; Saks-Fifth Avenue

The lady lounging in the beach chair wears the new three-quarters length pyjama trousers of white jersey with a blue-and-white striped sleeveless shirt; costume from Best

Any beach suit that can trace its family tree back to a fisherman's outfit is a huge success. The one worn by the young lady above can. That striped shirt fairly shrieks of dingeys and wharves. Things have been done to it, of course. The built-up square neck-line and the broad shoulder-straps are feminine concessions. The enormously wide trousers are of navy-blue jersey, and a wide red sash is bound around the waist; outfit from Jay-Thorpe



SILVER AND GOLD

Shine in the Mode

AT least, we look affluent these nights. We entertain on Sunday nights in metal brocades. We go to the movies in lamé tunics. As often as we can, we slip into dinner-pyjamas—casual in cut, but very luxurious in fabric—, like the pair shown above. This model has a coat made of silver moiré bordered with brown fur and black velvet trousers that you would never know were trousers at the first glance; from Jay-Thorpe

There's an unmistakable Egyptian feeling in Louiseboulanger's important dress of semi-sheer lamé, shown at the left on the opposite page. Strange shades of red are blended with the gold threads, and an interesting border serves as a hem and accents the waist-line. Most exciting of all is the way the closely moulded skirt is put on separately over the slip; Saks-Fifth Avenue

Heavy silver brocade makes the simple dress at the right on the opposite page. The bodice is simple, and the skirt is moulded about the hips and released in a flare below the knees: from Saks-Fifth Avenue





1. A black breitschwantz collar and a black-and-green façonné felt hat are the right complements to a green suit from Augustabernard. Comtesse Paul de Vallombrosa's black gloves, bag, and shoes are very chic with her grey suit from Irène Dana, worn with a grey hat. Jade and amber bracelets give colour accents.

2. Madame Revel (left in sketch) wears a Reboux hat in two shades of pale greyish-blue combined with dark slate-blue. Madame Martinez de Hoz wears a red velvet hat with a narrow astrakhan tier. An Agnès hat is in the popular emerald-green

3. Madame Jacques Stern looks exceedingly smart in a Mirande ensemble of plaid woollen skirt, rosy-white blouse under a plaid scarf tied in a bow, and a dark brown astrakhan bolero. The Princesse Pignatelli wears a Schiaparelli suit of velours de Lyon checked in two tones of grey, with smart black accessories.

4. Miss Sheila Hennessy's black woollen Schiaparelli dress has a scarf that becomes a sash. The Princesse de Monaco repeats the same blue in her velvet hat and Mirande frock. The long tunic of light coloured crêpe satin is very becoming; Marcel Rochas

seen at the
RITZ
 in Paris

5. White dresses are ideal with this new note. The emerald of the velvet cape (left in sketch) is echoed by emerald slippers and an emerald, onyx, and diamond necklace. Patou's coat is matched by sapphire jewels and shoes. Shoes, gloves, and lining repeat the brown of the sable on Madame Besançon de Wagner's white coat. 6. Flowers or jewels, like the Baronne Eugène de Rothschild's clip, accent décolletages. 7. Princesse de Monténégro's Agnès coiffure has coral beads in the twists of black silk. The Augustabernard scarf of ruby artificial velvet matches the large ruby brooch. 8. Comtesse de Rohan-Chabot wears an Augustabernard dress in sapphire-blue. Red and purple roses trim Lady Furness's dark currant satin dress from Augustabernard.



5. Jewels and accessories to match the long evening coat.



7. Rosy-red touches for evening.



8. Deep rich colours for evening.



6. Front or back décolletage trimming.



STÜCHSEN

VIONNET—SAKS-FIFTH AVENUE

Garnet-Red with Pink

The smart world is more interested in colour than ever, these nights. New combinations are to be seen, wherever one turns. Red and pink, for example—once held to be lifelong pigment foes—, are now put side by side. A striking illustration is Vionnet's deep garnet-red velvet wrap over a pale, soft pink satin gown that falls to the ground in beautiful folds. The wrap is a clever combination of wide, draped scarf and knee-length cape bordered with blue fox. The dress has a skillfully cut circular skirt and a twisted girdle; Saks-Fifth Avenue; jewels from Marcus

THIS INCREDIBLE MODERN TRAVEL

A Story of the Newest Comforts

THERE are four major desirables in transportation—speed, safety, comfort, and economy. Men generally stress the first two, with due attention to the last when Wall Street has been unkind. Women are insatiable about the third—give them a pillow, they ask for a chaise longue. And women, as everybody knows, are at the bottom of practically all the pleasure travel in the world.

Last year's luxuries are this year's necessities—taken for granted, rather than talked about. Next year's appeal has to be built around comforts previously undreamed of—physical comforts, mental comforts, æsthetic comforts. Looking back over 1930 and forward into 1931, it would seem that the companies responsible for decoying the human family into globe-trotting have outdone themselves in strategy. Never have so many things been invented with an eye on the lady of the house.

Take the question of going round the world. There are now three totally different ways to do it, appealing to those who like a complete program with every need for planning eliminated, those who want more leeway for personal choice in stop-overs, and those who love the foot-free feeling of the old rovers, added to the consciousness that there is always a kindly Transportation Providence in the background.

The *Empress of Australia*, the *Franconia*, the *Resolute*, the *Columbus*, and the *Belgenland* are starting out on their annual cruises, with passengers who will live aboard for most of the time. The last named, by the way, is now equipped with ship-to-shore telephone service available anywhere, so that Mrs. New York can speak to the children's nurse from the Red Sea, and Mr. New York can get his broker on the wire after dinner off Nagasaki. The Dollar Line cruises are quite different—stop where you like, stay till you feel inclined to leave, and join the Dollar Liner whose dates coincide with your plans.

The third, or independent cruise plan, is brand-new, with two sponsors—the Cunard and Canadian Pacific Lines. Cunard sells you a ticket to England on a fast transatlantic liner, checks you through to India by rail, ship, or air, arranges transportation till you hook up with the Nippon Yusen Kaisha in the East, and puts you into the capable hands of the Japan Tourist Bureau, with travelling representatives, primed to the ears, on every N. Y. K. ship. The Canadian Pacific makes its tie-up with

the Peninsular and Oriental Steamship Company—the famous “P. and O.”, a household word with all far-travelling Britishers—, takes you across the continent of America by C. P. R., across the Pacific on Empress Ships that connect with the P. and O. at Hongkong, and returns you, by Singapore, Bombay, Port Said, and Marseilles to London, where you find your original friend and benefactor ready to carry you to Quebec or Montreal—at your convenience.

If your funds still hold out, you'll naturally take one of the de luxe Empresses—perhaps the newest and grandest of all, the *Empress of Britain*—out next June. If you've spent your little all, there's no sting in the economy provided by the four new Duchesses, cabin liners that deserve a place in Burke's. The C. P. R. route, by the way, is a life-saver for poor sailors—only four days at sea with the Duchesses, less with the Empresses, the rest of the trip protected by the capable banks of the Saint Lawrence River.

But, possibly, you haven't time for such a swing around the circle. You want to go to Europe and back. What has been done for you during the past year to make it more enjoyable? The North German Lloyd point to their new speed ships, with every luxury that ever set to sea. The Hamburg-American lures you with seven-day ships equipped with “Frahm anti-rolling tanks and Dr. Forster's bulges as integral parts of hull construction”—which, being interpreted, means steady (Continued on page 90)



YOU CAN TELEPHONE HOME FROM MID-PACIFIC

CAPTAIN MOLYNEUX'S VILLA AT CAP d'AIL

In the Style of the "Midi"

Captain Molyneux's villa, "La Capponcina," on the Riviera, is situated on a high, rocky point from which unfolds a beautiful panorama of sea and cliffs. The house is built of rough stone with a tile roof, in the best tradition of the provincial architecture of the Midi. Viewed from the sea, it seems to have grown out of its rocky perch

Captain Molyneux, who is celebrated for his taste in the world of couture, has now turned that same charming taste to designing his house. The villa is surrounded by many little courtyards and gardens and an arched wall, all of which are planned to give unlimited vistas of the sky and sea



MARC LE NOIR, CANNES



The prevailing tones of the interior of the villa are beige, brown, and cream. The living-room, above, has whitewashed walls against which the furniture and coverings stand out in clear and restful relief.

The photograph at the right shows the twisted trees of the terraced slopes, which run from the villa to the sea. These are covered with the luxuriant growth characteristic of the Riviera.



An old wistaria vine creeps up over the bamboo poles of the pergola, shown at the right, which was copied from the picturesque vine-covered arbours of the peasants.

This is one of the most delightful of the many terraces of Captain Molyneux's villa. Sitting there, one may look through the arched wall at the end and see the Palace of Monaco among the framed vistas of blue sea and sky.





SAKS-FIFTH AVENUE

**Dramatic Moments
In the Life of Lace**

- Dead-white lace over a silver slip gives an utterly new and arresting quality to this dramatic gown (left). The Victorian shoulders and train are charming foils for Miriam Hopkins's piquant figure
- Pink chiffon pyjamas almost disguised by a trailing gown of Alençon lace make this perfect boudoir ensemble. If you add a red velvet jacket (not illustrated), it becomes a tea-gown; from Saks-Fifth Avenue

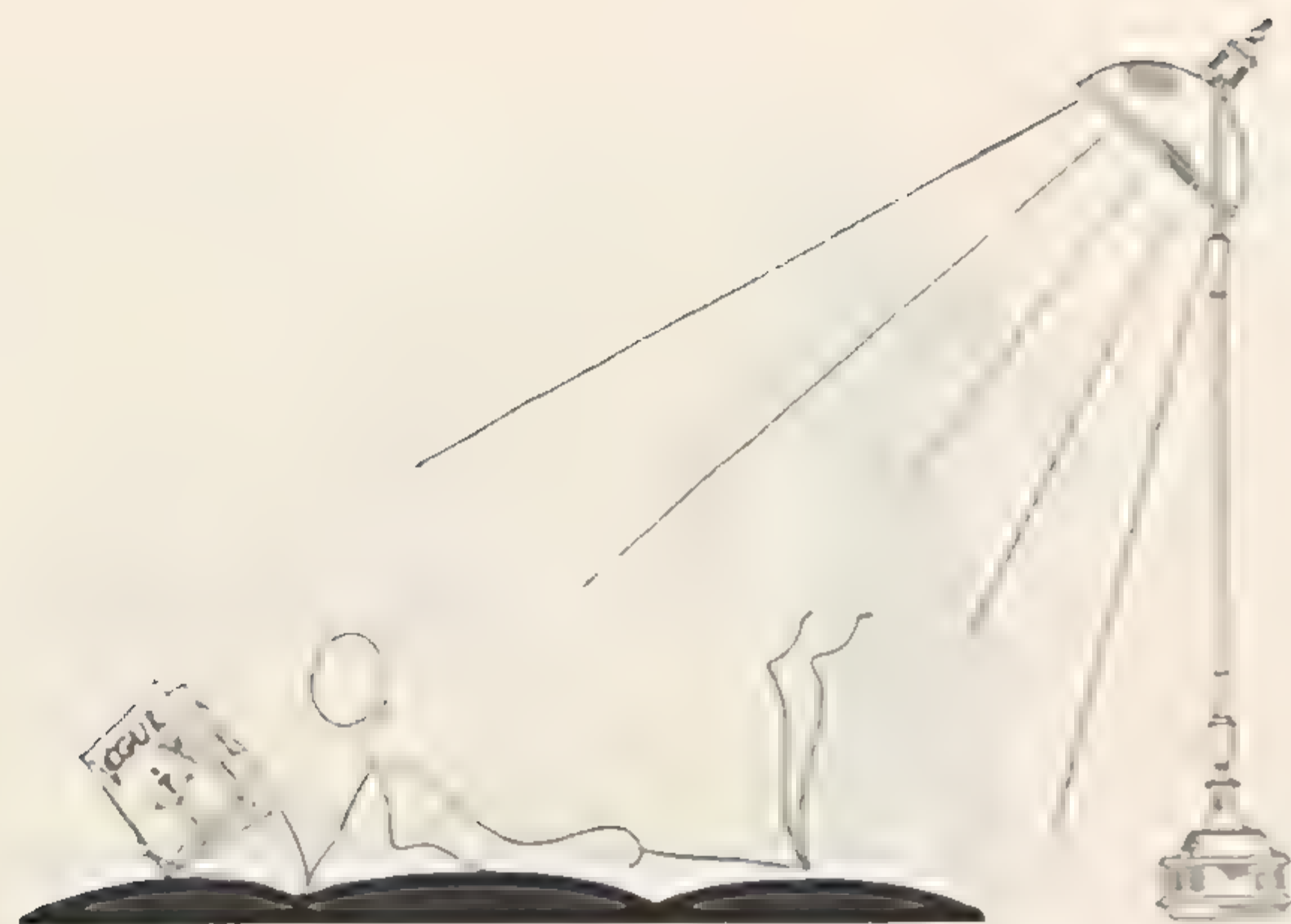


VON HORN

SAKS-FIFTH AVENUE

HOME WORK

For Beauty

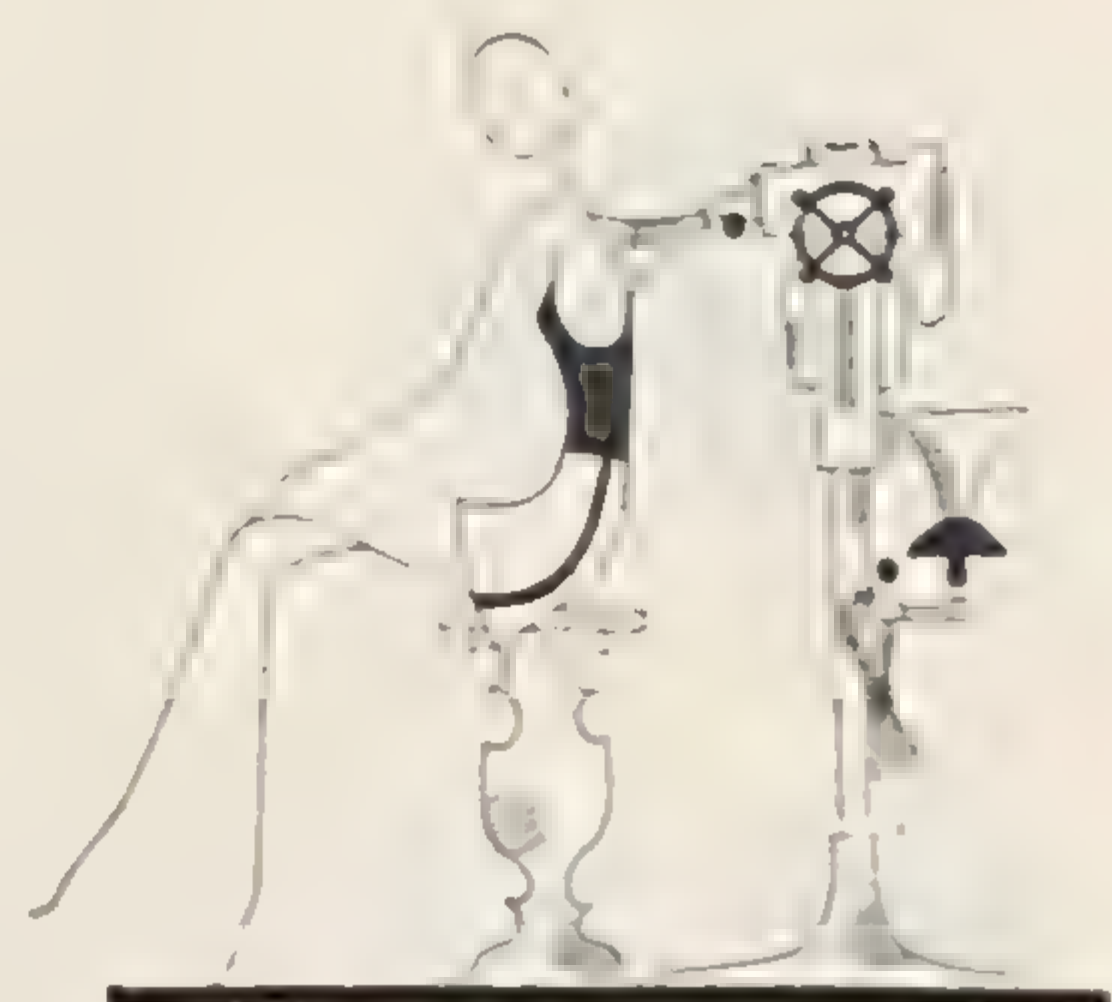


THE NEW SUN OF 1931

"KEEPING FIT" is one of the touchstone phrases of our modern lives. To the beauties of other days, such a phrase might conceivably have been applied to prize-fighters. To us, to-day—all potential beauties!—, it is one of the principles of existence. In the summer, we lie in the sun, and we follow every sport known to man, and now equally well known to woman. In the winter, we go South and keep on doing these things. Or we don't go South, and keep on doing them anyway. We take the sun up-stairs and stand it in a corner of our bedrooms. We go to an exercise salon, or we install a gymnasium of our own in a few feet of the playroom. We put a bicycle in an extra closet, or we buy a rowing-machine that goes under the bed after we have rowed our prescribed miles.

After work-outs in our miniature gymnasiums, we have that fine flush of feeling that keeps us young and beautiful. Even those who look with disfavour upon the more drastic forms of exercise have a good time pedalling around on a bicycle going no place, while those of us with a leaning towards the professional in athletics can soon rival Joe Cook, if we go on practising all the gadgets provided in one compact exercise outfit.

As for the sun—one we can turn on or off as we wish is really better than any that shines in the sky. The General Electric Company, for example, has a sun in their new sun-lamp—shown in the sketch at the top of the page—that seems to incorporate all the virtues. It is a good-looking piece of equipment, to begin with. If you don't look too intently, you can mistake it for one of the new bridge lamps. All of the ultra-violet radiation that beams on us from midsummer sun and makes us healthy, bronze goddesses, shines from its bulb, while any harmful rays are carefully screened away by the glass, just as the atmosphere deflects these rays from the real sun before they can reach us. You can read under its light or have it turned on while you are taking your bath or going through your indoor sports.



VIBRATING THE CHORDS OF BEAUTY



RIDING ONE'S HOBBY FOR HEALTH

You can tan, or not, according to your desires and your colouring, and you will feel a better and more beautiful woman if you find your place in this new sun.

A triumphant combination for the health and the figure is to ride along for miles on a stationary bicycle in the kindly rays of an artificial sun. Almost every one cherishes a childhood passion for bicycling, or maybe it is a love cultivated in Bermuda, where bicycling attains supreme heights. At any rate, pedalling is such a spirited procedure that we forget that we are really doing it to reduce the excess pounds. The pounds are coming off just the same, however, and the figure is becoming lissom and lithe and all of those pleasant, but difficult things that modern figures must be, for cycling on a machine like the ones available at Abercrombie and Fitch (and shown in the sketch at the left) calls the entire muscular system into the correct degree and form of exercise. (Continued on page 98)



DISCOVERED yesterday —on a bout at Best's—a black crêpe dress with a blue crêpe scarf collar, shown above, not to mention a natural coloured chammois jacket, rather fitted, with casual patch pockets and a small, snug collar (right). You wear this with a simple brown wool skirt and a brown beret to match.



One of those little knitted berets, so dear to everybody's heart, is still at large in the wilds of this city. It may be identified by its chic brown and white colouring and tracked to Saks-Fifth Avenue.



An extra large portion of manna for any one who has begun to feel that maybe she can't quite Keep Up may be found at Franklin Simon's. It takes the form of a dark blue suit of moussa cloth that fairly—so to speak—melts in the mouth. The gilet blouse is of piqué, and everybody knows how practical that is. The jacket is fitted to give you a look of slimness about the waist, and the skirt has inserted panels.



Nowadays, everybody has a penchant for suits—a well-founded one at that, for nothing could be more useful or smart for daytime wear in and out of the city. Russek has one of those indispensable frock-and-jacket combinations in a grand black, maize, and white woollen that will warm the cockles of your heart, as well as your anatomy. It was designed by Goupy, who has a flair for things like this. The skirt has a fitted yoke, and the dress, a rounded neck-line.



Life-Savers for the Girl

If you just happen to be in the vicinity of Franklin Simon's, you might cast your eye on one of those short black paillette capes that are so successful in proving that they can glitter quite as well as any gold.



For the girl who didn't happen to spend her infancy gnawing on a solid silver spoon—Saks-Fifth Avenue provides a blue satin evening frock that looks like a mad extravagance and proves to be a pearl of little price. Chanel, its designer, has done marvellous things to the neck-line. The shoulder-straps are extended into the scarf ends that float gaily down both sides of the right arm, and the yoke is crossed and fitted. The skirt, very full, has two tiers, in the best 1931 tradition. It is a frock with a knack for chic.



With Nothing a Year



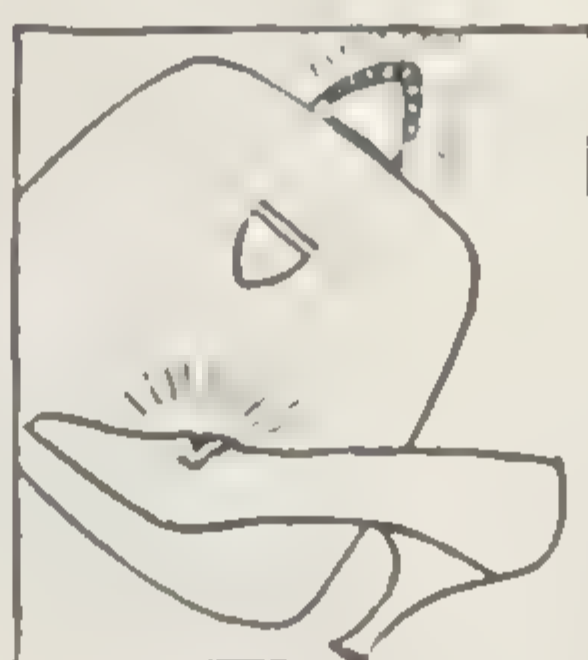
One of the best ideas about town—an ink-brown and white sweater to be found at Dobbs. By this time, it ought to be quite superfluous to mention just how good brown-and-white is this year. There aren't many combinations like it—smart in both summer and winter. This one will probably be rampant in the South, too.

Some day in the very near future, you ought to sneak past the wolf outside your door to see the Lelong evening dress that Milgrim is showing. It is of black chiffon, which means that it can be worn for almost any occasion you could be called on to grace, and its intricate skirt will keep you interested indefinitely. The fullness is gathered in the front and back and then allowed to fall in an offhand and most becoming way. This frock will keep you in tune with the affluent, for all the débutantes have gone completely haywire about black for evening.



That tried-and-true combination of black and white is just as good this year as it ever was before. If you are afraid that the combination isn't quite as exciting as it might be, just take a good look at the Patou daytime frock that Jay-Thorpe is showing. It is of black canton crêpe with a white collar and applications at the neck, touches of white on the sleeves, and a skirt of very interesting cut. You can wear a dress of this sort all spring under a coat and blossom out coatless later on.

Everywhere about the upper regions of town, you are seeing these new black suède bags, with black and white enamel or metal frames, and wrinkleable stitched white doe-skin gloves; from Altman.



Your bright idea of the week might be a white satin bag, with a marcasite handle, and white satin slippers, ornamented with a paste clip—both can be dyed any colour. From Bonwit Teller.



Dobbs, who knows as much as any and more than most about tailoring, has a white, ribbed, knitted waistcoat that is very smart indeed. It is double-breasted, with a fitted waist, short sleeves, and trim notched lapels, all of which is calculated to make the wearer feel distinctly dashing. Black suède is used for the beret worn with it—if you take to berets.

The bright girl is the girl who sallies out and gets herself a lot of blouses that she can combine with her dark skirt to make perfectly grand ensembles. Best is showing one of beige woolen with a large collar whose edge is pleated. This word to the wise ought to be enough for really ingenious souls. (Cont'd on page 100)



BERGDORF GOODMAN

BONWIT TELLER



FRANKLIN SIMON • NANCY HAGGERTY



McCREERY



FOTOGRAMS

STERN • SHOE-CRAFT

Shop-Snaps

- This red-and-blue printed silk dress (upper left) has a kerchief scarf, worn over the collarless coat of navy-blue light-weight tweed; Bergdorf Goodman
- Lelong encourages the popularity of plaid in a red, white, and blue plaid skirt and scarf (centre above), with a navy-blue double-breasted jacket; Bonwit Teller
- A white rubberized silk rain cape is smart for stormy days; Franklin Simon. The "Gaytees" are from Nancy Haggerty
- Cravenated gabardine fashions the rain-coat at the extreme left, in a new shade of reddish-brown; McCreery
- The rain-coat shown at the lower centre is of dark brown rubberized silk; from Stern. With it are worn brown jersey and rubber Raynshus; Shoecraft. The silk umbrella has a straight handle; Lord and Taylor

Walking in the rain or strolling in the sun—smart costumes for both are illustrated in these shop-snaps. From the chic little hats to the new, trim rain shoes, they are all found in the New York Shops

TIPS ON THE SHOP MARKET

• **By Shop-Hound**



ALL you college children, prolific letter-writers, would-be litterateurs, and other intelligentsia who have uses for a typewriter, hearken. Now, as you all know, the Corona is an excellent portable typewriter, and for years, you (and I, too) have been carrying one around, ready to transcribe sudden gems of thought. It was a grand typewriter, but, like everything else in this vale of tears, it had its faults. One was to open rather unexpectedly and belch forth its bulky contents. The new Corona, however, comes as near perfection as is possible this side of Paradise. Not only a nifty machine on its own, it has a brown leather-like fabric case, so good-looking that it would make an excellent week-end bag in case you feel like leaving Corona behind. The clasp or lock of this distinctly useful case is very real—a businesslike and expert affair that will stay shut even if you should drop it on the station platform, though, of course, I can't answer for the results to the typewriter itself. This appetizing little arrangement can be found at all typewriter agencies.

Vogue's Shop-Hound practically spends her life snooping about the shops. If you need advice about your own shopping, address Vogue's Shop-Hound, 420 Lexington Avenue, New York (please enclose a stamp)

JOHN WALLACE GILLIES



IN HOLLANDER'S NEW SHOP

• I still feel a little nervous about mentioning backgammon in these already be-gammoned pages, for fear of being assassinated by the Society of Those Who Have Heard Enough of Backgammon. But, still, you can't keep a good game down, and real dyed-in-the-wool enthusiasts are as hot as ever and will welcome this find. The Modern Backgammon Score Card has complete space for the scoring of games, doubles, and so on and is neat and convenient. It is the last finishing touch towards making backgammon thoroughly luxurious. You can get it at places that lay claim to backgammon departments, such as Saks-Fifth Avenue and Abercrombie and Fitch.

• And now that I have got my courage up to talk about backgammon, I want to mention Vanity Fair's excellent new book, "Backgammon to Win," which is a sort of ultimatum on backgammon.

• At the divine new Hollander's, they have some bags that are both chic and amusing. What I mean is—so often something smart isn't awfully diverting and vice versa. These master both. One is made of fur, black caracal was what I saw, and is made like a flat muff, with the purse part in front. Another is of velvet, black, with your initials in some kind of composition that looks like prystal, a medium for monogramming that is new to me, anyway. I really can't say enough about Hollander's. One thing I deeply admire is the little rest-rooms, where you can dodge in, drop your parcels, sit at a smart dressing-table, and do all your telephoning with an instrument placed at your elbow. French telephones, they are, too.

• Even if we must remain in the North through January and February, we can still register our revolt against winter with a gay plaid dress to wear under our fur (Continued on page 88)



Chiffon and Lace Make Frocks of Flattering Softness

• **EVENING FROCK No. 5528**—The very youthful one-piece frock, shown at the extreme left, finds an entirely new way to trim its neck-line. It is of triple chiffon in two tones, from Foremost Fabrics, and the contrasting front section is encrusted onto the bodice. The cowl neck-line is continued in a narrow fold down to the pointed décolletage in the back. The smart sectional circular skirt is very full and is joined to an irregular yoke-line just below the hips. Designed for sizes 32 to 44

• **EVENING JACKET No. 5531 FROCK No. 5501**—The short jacket is very smart for evening, this year. The tie-on collarless jacket is made of velvet from Cheney Brothers. It has elbow-length kimono sleeves edged with bands of fur. The frock combining lace and chiffon from American Fabrics has a skirt with a series of graduated ruffles ending in a deep flounce. Its blouse has very short kimono sleeves. Designed for jacket sizes 32 to 40; frock, 14 to 20



DESIGNS FOR PRACTICAL DRESSMAKING

- **EVENING FROCK No. S3473**—Graduated tiers distinguish the skirt of this one-piece frock of tulle, with a separate adjustable scarf. The skirt joins the blouse section in a yoke-line. Designed for sizes 14 to 20
- **FROCK No. 5518**—This one-piece frock of flat crêpe from Duplan is extremely easy to make. It has inserted circular sides, a cowl neck, and short sleeves, kimono cut in front and raglan in back. Designed for sizes 32 to 40
- **EVENING FROCK No. 5530**—Lace and chiffon fashion this frock with short cape sleeves in one with the blouse, joining the drop-shoulder yoke. The sectional skirt joins the blouse under a belt. Designed for sizes 14 to 20
- **FROCK No. 5529**—A one-piece afternoon frock of printed flat chiffon from Mallinson features a peplum and a wide band effecting a bolero. Designed for sizes 34 to 42



S3474

5527

S3474

DESIGNS FOR
PRACTICAL
DRESSMAKING

• **ENSEMBLE No. S3474**—Very distinguished and very new is this ensemble for early spring wear. The soft woollen coat—possessing an unusual cut above the waist—is worn with a satin tunic and woollen skirt. The tunic blouse, shown centre, is wrapped and has a becoming cowl neck-line and a narrow belt. The woollen is from Julius Forstmann; the satin from Skinner. Designed for sizes 32 to 42

• **COAT No. 5527**—A coat that lays claim to many new features is this one of wool, from Bochmann. It has deeply wrapped front sections, kimono sleeves cut in one with the body section, and a flattering stitched collar. Designed in sizes 32 to 40



S3475

S3475

5526

5519

5524

• **ENSEMBLE No. S3475**—A long life and a very useful one is predicted for this ensemble of crêpe elizabeth. Without the jacket, the two-piece dress—which has a well-cut peplum and the new above-the-elbow sleeves—could be worn in the afternoon. With the jacket, as it is shown in the view second from the left, it is a practical day dress, equally smart worn under a top-coat now or on the street in warm weather. Designed for sizes 32 to 40

• **COAT FROCK No. 5526**—In the spring, one needs a coat-frock as smart as this of canton crêpe from Cheney. It is easily made and designed to be worn with Coat No. 5527, shown on the opposite page, though it combines well with a variety of other models. Lapels take the place of a collar, the wrapped front has a wide extension flare, and the sleeves are leg-o'-mutton in effect. Designed for sizes 32 to 42

• **FROCK No. 5519**—A frock that practices clever deception on the larger figure is this one made of canton crêpe, from Foremost Fabrics. The deep pointed jabot, hip-band, and long tunic all cooperate to suggest length instead of width. Designed for sizes 38 to 50

• **FROCK No. 5524**—The art of concealing the faults of a large figure is well-mastered in this one-piece dress of flat crêpe, from Schwarzenbach and Huber. The skirt fulness is concentrated at the side fronts, and a well-shaped hip-yoke ties at the normal waist-line. The long sleeves are ingenious in their cut, and feature mousquetaire shirring at the wrists. Designed for sizes 38 to 50



New Frocks Have

Hip Yokes

And Soft Neck-Lines

Frocks with Details Of a Coming Season



DESIGNS FOR PRACTICAL DRESSMAKING

- **BLOUSE No. 5532 SKIRT No. 5533**—This versatile blouse of silk crêpe from the Jersey Silk Mills is illustrated with a four-gored skirt of Bochmann's woollen. Designed for sizes 14 to 40; skirt, 26 to 36
- **BLOUSE No. 5520 SKIRT No. 5521**—Jersey from the Security Silk Mills fashions this sports blouse with a slide closing. The trouser-skirt is of crêpey tweed. Designed for sizes 14 to 42; skirt, 26 to 36
- **FROCK No. 5523**—Canton crêpe from Mallinson is used for this one-piece town frock with a slightly circular skirt. Designed for sizes 34 to 42
- **TUNIC FROCK No. 5522**—The neck and sleeve treatment of this tunic of Haas's crêpe de Chine lift it above the obvious. The skirt, joined to a foundation, is of wool from Bochmann. Designed for sizes 32 to 42
- **FROCK No. 5517**—The pleated skirt of this one-piece frock of Corticelli's flat crêpe joins the girdle in front and the blouse in back. Designed for sizes 32 to 42
- **FROCK No. 5525**—Plaid is used in this frock of Julliard's wool, with a skirt extending into a double-breasted panel effect. Designed for sizes 14 to 20

An early
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contribution
to the world's
best soups...

Philadelphia

PEPPER POT!

There's a touch of homespun genius about Philadelphia Pepper Pot that endears this famous old Colonial soup immediately and permanently to all who taste it. Rich, substantial, satisfying to the most robust appetites, yet of a delicate savor and zest that appeal at once to those who delight in the piquant and unusual.

Enjoy Campbell's Pepper Pot, made by our special Pepper Pot cook from a favorite old Colonial recipe. A hale and hearty stock,

velvet-smooth in texture. Sumptuously enriched with good, solid eating—diced potatoes and carrots, tender morsels of delicious meat, and wholesome macaroni dumplings. And seasoned with the blended aid of ground whole black peppercorns, sweet marjoram, fresh parsley, savory thyme and sweet pimientos.

Such a soup as men delight in! Truly one your appetite remembers. Serve it, again and again. At your grocer's. 12 cents a can.

LOOK FOR THE
RED-AND-WHITE LABEL



A Man's Soup



General Washington and Robert Morris calling on Mistress Betsy Ross in regard to the New American Flag, Philadelphia, 1776



3130

3127

3128

3129

DESIGNS FOR PRACTICAL DRESSMAKING

- **Suit No. 3130**—The young connoisseur of canines wears a two-piece suit of Galey and Lord's cotton broadcloth, consisting of a smock blouse and shorts joined to an underwaist. Designed for sizes 2 and 4
- **Frock No. 3127**—A one-piece frock of crêpe de Chine from McCutcheon delights the heart of its young wearer by its puff sleeves and shirred yoke. Designed for sizes 2 to 8 years
- **Frock No. 3128**—Age has its compensations in the form of this one-piece frock of Stehli silk crêpe. Designed for sizes 8 to 14 years
- **Frock No. 3129**—Two little sisters wear one-piece frocks of crêpe de Chine, with very youthful epaulet collars. Designed for sizes 1 to 8 years

**FOR SMART YOUNG THINGS**

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois; or 523 Mission Street, San Francisco, California; in Canada, 70 Bond Street, Toronto, Ontario. Prices of patterns are given on page 27

The LADY DIANA

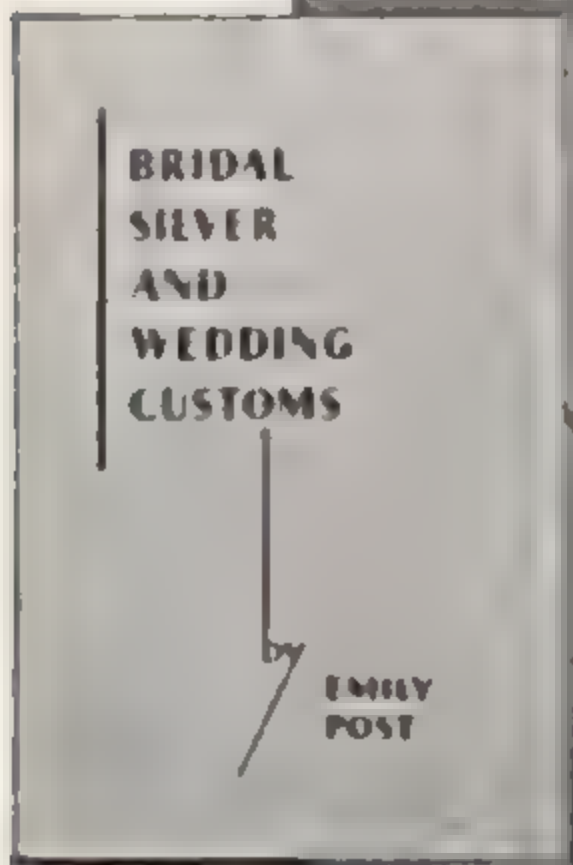
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New . . . Slender with the grace of Youth . . . Suave with the poise of the born aristocrat . . . Lovely with a craftsmanship nearly two and a half centuries old . . . Modern with the flowing simplicity of the newer art feeling . . . From the day of her debut The Lady Diana has been serenely enthroned as the chosen Sterling pattern of modern-minded brides.



Emily Post's Booklet for Brides: Emily Post, famous author of "Etiquette; the Blue Book of Social Usage," standard reference on all matters pertaining to weddings, outlines briefly in a few and charming brochure the more important modern wedding conventions. We will be glad to forward a copy upon receipt of 20¢ to cover mailing and handling costs.

The Towle Silversmiths, Dept. K-2, Newburyport, Mass.
I enclose 20¢ in coin or stamps for Emily Post's "Bridal Silver and Wedding Customs."

Name _____
Address _____ City & State _____
My jeweler is _____



THE COURAGE TO CREATE . . .

To be inspired by the Paris Creators is one thing — a vital one, in Fashion. To be so awed as to blindly copy their every gesture, is another! Sally Milgrim feels the influence of Paris—surely—but she has the courage, and skill, to create her own costumes, and so insure their exclusiveness. Milgrim Fashions for the semi-tropical Resort Season express an American reaction to the Mode. Illustrated—
an Evening Ensemble of organdie, gay with embroidered flowers. Worn with it, a tiny green taffeta jacket.

+ + +

MILGRIM

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CHICAGO CLEVELAND
DETROIT MIAMI BEACH

We announce the opening of our Southern Resort Shop,
738 Lincoln Road, Miami Beach



SONIA, PARIS

The metal and glass dressing-table of the Baronne Robert de Rothschild is in one with the pier-glass. The wings and the four glass shelves are removable; from Louis Sognot and Charlotte Alix

ON HER DRESSING-TABLE

EXERCISE is a god we all worship. It is the cult we follow to keep our bodies young and fit. But, while figures are being trained into slim, supple contours, our faces have a distressing way of falling behind. This is due to the fact that we do not give to our facial muscles the same systematic, beneficial exercise that we accord our bodily muscles. Lacking this exercise, the muscles weaken, the face droops, and dread lines threaten to appear. Even a "laughing line" or a dimple can become a drooping wrinkle or deep cleft, when the facial muscles lose the strength to support them properly. The indication is obvious. Some system of muscular exercise is of the utmost importance in keeping the contours of the face smooth and young.

EXERCISING THE FACE

A person who is continually studying and perfecting this phase of facial culture is Rose Laird, the New York specialist. When you consult Miss Laird, at her salon on Fifth Avenue, the feeling is one of having your facial health prescribed for, rather than acquiring a temporary beautification. Her methods not only have medical sanction; they have been worked out in close association with medical authorities, and they are continually advancing, to keep step with each scientific development in electrical therapy.

The treatments that carry out this principle begin with the thorough cleansing of the skin, followed by applications of nutrient and bleaching creams, which are massaged alternately, to stimulate the muscles of the neck and throat in preparation for the exercise that is to follow. A new chin-strap type of appliance, which fully envelopes the cheeks, as well as the throat, is bound firmly around the

neck and over the head, to create a temporarily perfect contour, which can be followed in exercising the muscles. Over this is fitted a very pliable series of electrodes, a new version of this form of equipment, which are pressed all around the neck and throat to conform with the contour already outlined and create a perfect masque, individual to your own face. These metal electrodes are so fashioned that the current of electricity circulates in and out, intermittently, bringing the facial muscles into play, just as walking or swimming exercises certain muscles of the body. On the weaker, less responsive muscles, the electrodes are pressed down with just the degree of firmness necessary to create the correct amount of exercise for the sluggish muscles. When this masque is removed, the face has a feeling of complete revitalization. It glows, as a perfectly exercised body does, and the beautiful part of it is that it continues to glow for long afterward. Not only the face, but the whole system seems to have new vitality.

HOME MEASURES

To supplement the masque treatment, this specialist gives exact directions for the use of preparations at home and for a series of puffing exercises, which carry on, in a milder form, the muscular exercise accomplished by the electrodes. Instructions for these exercises can be given in written form for those who live beyond the environs of New York. For women who do not object to wearing a chin-strap at night, Miss Laird recommends the use of her special appliance for the sleeping hours, to keep the muscles firm in the outlines of perfect contour, towards which she directs every phase of her work.

Mrs. Reginald Vanderbilt

..Paris acclaims her beauty and her chic



Née Gloria Morgan and married at only eighteen to the third son of the late Cornelius Vanderbilt, Mrs. REGINALD VANDERBILT lived as a girl in Spain, Holland, England and France, and since her husband's death has returned to make her home in Paris.

BEAUTY . . . with all the poise of a *grande dame* of the old régime . . . slim youth in subtly simple Paris frocks . . . a flower face with the serene young brow and burning dark eyes of a Spanish Madonna . . .

Inevitably Mrs. Reginald Vanderbilt has captivated French society!

At Longchamps and Auteuil and at the smartest night clubs of Paris, she is a charming figure. She summers at

Biarritz or yachting on the Mediterranean. Pearls are her chosen jewels and the gardenia her favorite flower . . . and these accent the incredible whiteness of her skin, smooth as gardenia petals, lustrous as pearls.

"I've lived so long abroad," she says, "that people often ask me: 'Even in Paris, do you still use Pond's?'"

"Indeed, I do . . . for not even the beauty-wise French can make anything

to compare with the famous Two Creams! I always will consider the Cold Cream indispensable to cleanse, the Vanishing Cream essential for protection.

"Pond's two new preparations," Mrs. Vanderbilt adds, "are in line with the most advanced French ideas . . . The feather-light Tissues are marvelously absorbent . . . and the Freshener is a comfort, for the very name of Pond's means that it is safe to use as often as you please.

"*Toutes mes félicitations to Pond's!*"

Follow the four steps of Pond's Method to keep your skin always exquisite:

During the day—first, for thorough cleansing, amply apply Pond's Cold Cream over your face and neck, several times, always after exposure. Pat in with upward, outward strokes, waiting to let the fine oils sink into the pores and float all dust and dirt to the surface.

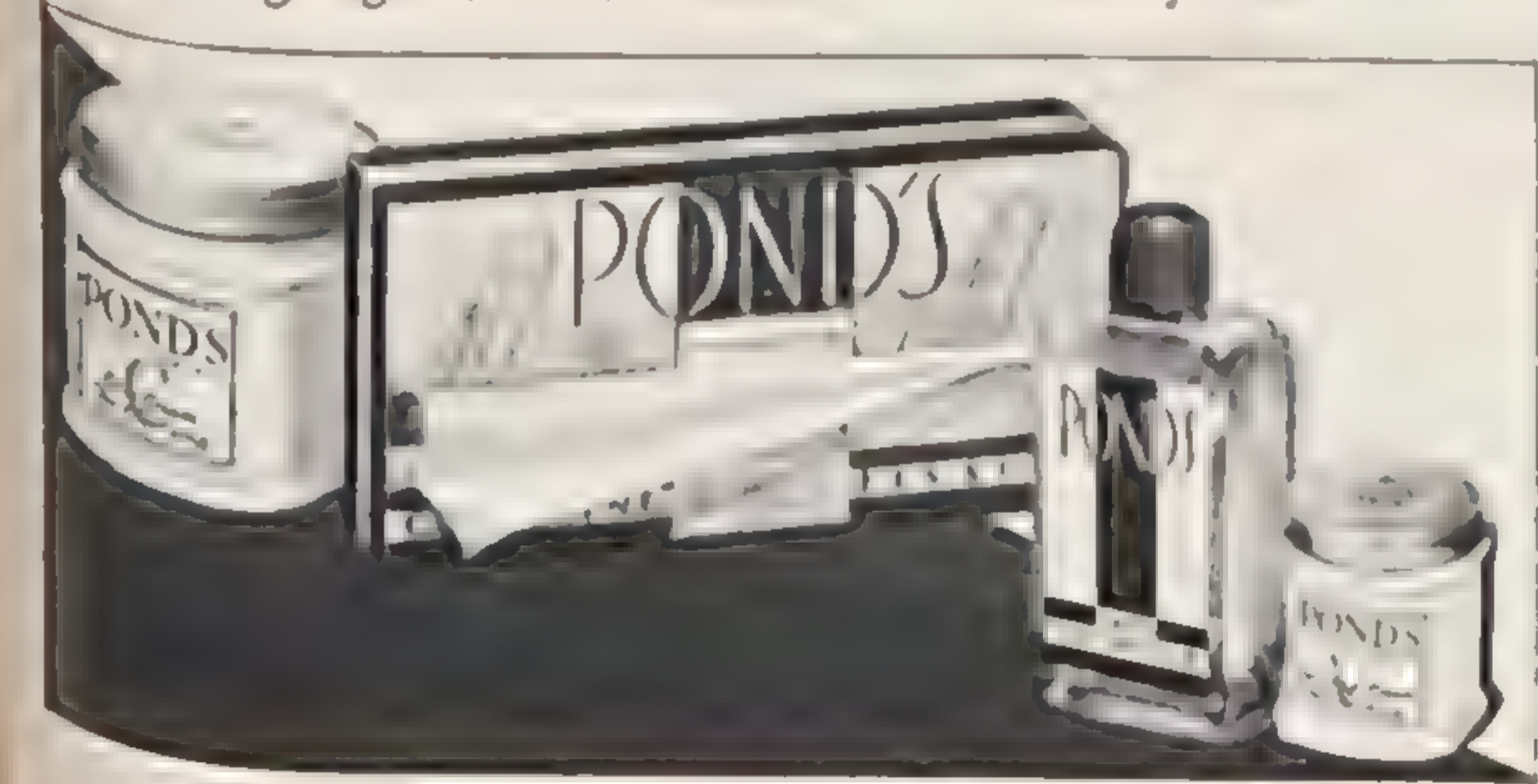
Second—wipe away with Pond's Cleans-

ing Tissues, soft, ample, super-absorbent. (Tissues come in an enchanting peach-color now, as well as white.)

Third—saturate cotton with Pond's Freshener and pat briskly over face and neck to banish oiliness, close and reduce pores, tone and firm.

Last—smooth on Pond's Vanishing Cream for powder base and protection.

At bedtime—cleanse immaculately with Cold Cream and wipe away with Tissues. If your skin is dry, pat in a little fresh cream and leave on overnight.



Exquisite women both at home and abroad entrust their skin to the sure care of Pond's Four Delightful Preparations . . . famous Two Creams, Cleansing Tissues and the bracing Skin Freshener.

Send 10¢ for Pond's Four Preparations

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Let's Talk About the South and Clothes the South Will Talk About!



Stein & Blaine this season present the most appealing collection they have ever shown for Spring and Southern wear...clothes that can never lose their identity wherever they are worn...no matter where they go, it's apparent where they came from!...every detail is a piece of exquisite workmanship!...every line bespeaks a talent for lines!...every effect leads to only one conclusion: STEIN & BLAINE!!

Gowns to Special Order . . \$200 up

Gowns Ready-to-Wear . . . \$100 up

Younger Set \$75 up

Stein & Blaine
INC.

13 and 15 West 57th Street, New York

BERET AND BOLERO FOR WINTER CHIC



BERET No. 5514—Above are shown three views of a beret, which may be made of Lyons or transparent velvet from Cheney. Designed for sizes 21 to 24



SKATING ENSEMBLE No. 5513—This one-piece frock of monotone tweed from the Botany Mills is combined with a double-breasted bolero and short scarf of fur or fur cloth. Designed for sizes 32 to 40

DESIGNS FOR PRACTICAL DRESSMAKING

A DOUBLE CHIN MARKS THE SURRENDER OF YOUTH



A DROOPY chinline has a way of suggesting stodginess and middle age, in the unkind sense of the word. When a woman begins to acquire an extra chin, then she begins to look "settled" and old, no matter how young she may really be.

A double chin is a minor tragedy—a pathetic, needless misfortune. Dorothy Gray discovered that these disheartening droopy chins are caused not so much by the passing of time as by sheer neglect of the muscles. And so she evolved scientific treatments and preparations that keep chinlines beautifully young, treatments that correct sagging double chins.

These treatments have proved their success not only in the Dorothy Gray salons, but also in thousands of homes where women give themselves this same facial care. Won't you write for the Dorothy Gray booklet on correct home care of the individual skin? There's no charge, of course. Or ask for the booklet at any of the leading shops where Dorothy Gray preparations are sold.

DOROTHY GRAY

685 FIFTH AVENUE, NEW YORK

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a new color
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A flattering shade
... a soft, sumptuous
Fabric in a Coat
to go with you where-
ever you go. At
your favorite shop.

DEL MONTE-HICKEY

NEW YORK

IN CANADA, GOULD-SAMUEL & CO-MONTREAL

FASHIONS FOR THE

WELL-DRESSED DOLL



DOLL'S SET No. 20007—The set above would add new lustre and appeal to the Christmas baby doll. It consists of a crêpe de Chine coat and hat, a frock and slip of batiste, a lawn gertrude, and a cashmere sack and kimono. It is designed for sizes 12, 14, 16, 18, and 22



DOLL'S SET No. 20008—For the older doll is shown a set consisting of a coat and hat of soft woollen, a batiste slip and pantie, a dimity play frock and pantie, and a gay party frock of georgette, all made in little-girl fashion. Designed for sizes 16, 18, 22, and 26

DESIGNS FOR PRACTICAL DRESSMAKING

WEATHER IS MORE AGING THAN THE YEARS"

A Timely Warning from Helena Rubinstein, who has made a lifetime study of the reactions of all types of skin to all climates ... read this message, for your beauty's sake.



You may go South, you may stay North—you may ride the southern surf or ski the snowclad hills—but wherever you are you must guard your skin . . .

Tropic sun coarsens and darkens the skin and northern cold not only dries and chaps the skin but also brings crows'-feet and wrinkles. The only skins that are immune are those which are scientifically protected.

After years of research in many lands, Helena Rubinstein has perfected creams and lotions which make and keep the skin soft and smooth in the face of winter winds, and radiantly clear despite the southern sun. They are specialized creations whose effectiveness you will sense immediately and whose results will simply amaze you.

Build your beauty from day to day, make it weatherproof and timeproof with these unusual beauty-builders whose work begins where Nature leaves off! Used singly, they are remarkably effective, but combined as a complete treatment they bring beauty with incredible swiftness and ease.

To Cleanse—Water Lily Cleansing Cream, the most luxurious of cleansing creams, or Water Lily Liquid Cleanser, the new convenient anytime face bath, both contain the youthifying essence of water lily buds. Each 2.50

To Stimulate—Youthifying Stimulant, the most "magic" lotion that transforms tired, sallow skin into a thing of glowing beauty. 2.00—or Eau Verte, the skin-awaker for those who are more accustomed to stimulants. 3.00

To Nourish—Youthifying Tissue Cream, the extraordinary emollient which restores and preserves the silken smoothness of the skin. Excellent for preventing and removing crows'-feet, lines and wrinkles. 2.00, 3.50

To Tone—Valaze Extrait, the gentle anti-wrinkle lotion and astringent which erases the tired look from face and eyes. 2.50

To Brace Relaxed Contours—Georgine Lactee, the astringent balsam, for uplifting drooping chins and puffiness beneath the eyes. 3.00

To Protect—Balm Rose to give a "natural" finish or Cream of Lilies to lend enchantment—each keeps your skin safe from wind and weather. 1.00 and 1.50

Valaze Sunproof Cream or Sunproof Lotion safeguards the beauty of those who winter South. 1.00 and 1.50.

TO SMARTLY ACCENT YOUR BEAUTY

Enchanté, the powder masterpiece. 3.00

Water Lily Powder—clinging, flattering. 1.50

Valaze Rouges—reproduce the glow of youth! Fashion-minded women love the exotic new Red Tangerine tone! 1.00 to 5.00

Lipstick Enchanté (indelible), the lipstick de luxe. 3.50. Water Lily and other indelible lipsticks. 1.00. 1.25

Persian Eye Black, the mascara par excellence—stays "put" beautifully! 1.00, 1.50

Valaze Eyelash Grower and Darkener—promotes luxuriant eyelashes and brows. 1.00

helena rubinstein

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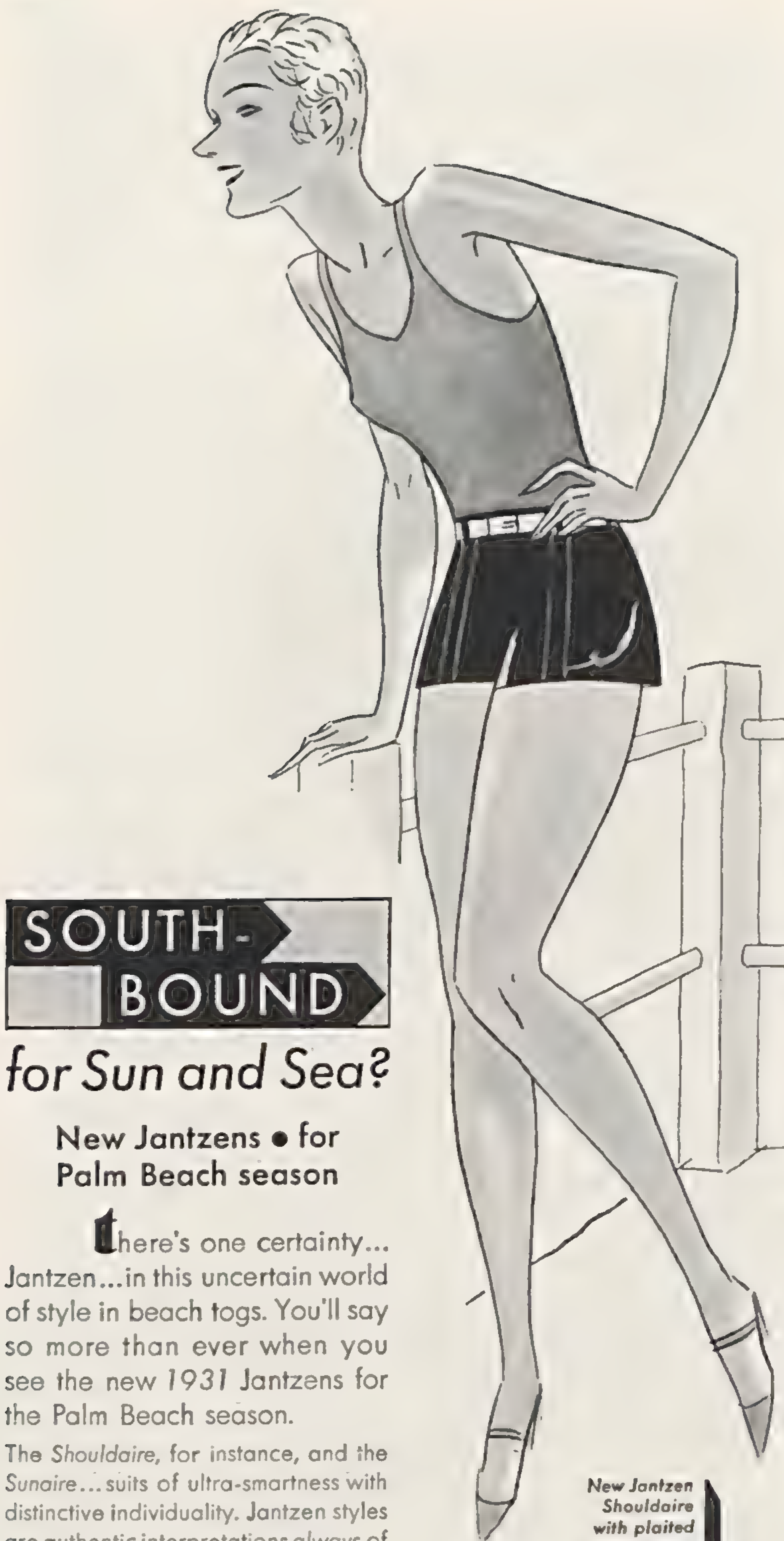
TORONTO

A COMPLETE BEAUTY SERVICE

Through her metropolitan salons, Helena Rubinstein offers you a beauty service as specialized as it is complete. Advice on every phase of your beauty...treatments for every conceivable skin condition...the newest notes in make-up... Most skins have genuine need of this service at this trying time of year, so avail yourself of it without delay. Or better still, an Instruction Treatment will teach you new and more effective ways to give yourself home treatments—it will reveal instant new beauty, too!

Helena Rubinstein's beauty creations are obtainable at the better shops. Qualified attendants will guide you in selecting the most resultful preparations for your home beauty care.

"The Art of Feminine Beauty" by Helena Rubinstein, contains the most up-to-date information on Beauty Culture and gives sane and sensible advice. 2.00 wherever books are sold.



SOUTH-BOUND

for Sun and Sea?

New Jantzens • for Palm Beach season

There's one certainty... Jantzen...in this uncertain world of style in beach togs. You'll say so more than ever when you see the new 1931 Jantzens for the Palm Beach season.

The *Shouldaire*, for instance, and the *Sunaire*...suits of ultra-smartness with distinctive individuality. Jantzen styles are authentic interpretations always of the latest trend in swimming and beach apparel.

Of this, too, you may be certain...a Jantzen is always a swimming suit...fitting smoothly, comfortably, perfectly.

You'll find the famous Red Diving Girl on every genuine Jantzen. Your weight is your size. Jantzen Knitting Mills, Portland, Oregon; Vancouver, Canada; London, England; Sydney, Australia.

Jantzen

The suit that changed bathing to swimming

JANTZEN KNITTING MILLS (Dept. 164) Portland, Oregon

Please send me style folder in colors featuring new 1931 models. Womens ☐ Mens ☐

Name

Address

THE GAME CALLED COLOUR

(Continued from page 56)

diamonds would be smarter than rubies and a red velvet bag to accompany ruby-red slippers.

The Palm Beach whites with their vivid accents of red and green and yellow; the pale, watery, and very subtle shades of green, blue, pink, yellow, and grey achieve a magic under the Southern sun. The new red-rust colour of Brittany sails is chic with a background of dull yellow sand. Brown and white, brown and yellow, navy-blue and white, a dull ashy rose—these tempt the Southern-minded as a menu the gourmet.

And for Palm Beach evenings, the beauty of all-white lace allows for a hundred modifications by way of accessories. There are, too, the exciting poison-green (the sharp green of pistachio-nuts), poison-yellows, and yellows that verge on red; the light, airy combinations of grey, yellow, and black; pink, green, and grey; or rose, beige, and black.

And for the spring, there will be chances for the woman to prove her-

self clever by twisting the old axioms of good taste about her finger until they become something new and characteristic. Her spring suit will have a coat in one colour and a skirt in another and a blouse in still a third. Her evening dresses will be light at top and dark below. Who knows what she may not achieve in contrasts, by playing grey against brown or green against rose? She will double her charm as she doubles her colours, if she can only avoid the pitfalls of superfluous colour notes, of unsound contrasts, and of breath-takingly violent colours. For, if she commits any of these crimes, the rules of this game are that she must forfeit all her chic and be cast into limbo.

It's not an easy game, and it's not a game of chance. Skill alone will aid you, and by skill are meant taste, knowledge, and an imagination. It's not child's play at all—and yet—, they say we are a nation of game-players, and they say we always play games to win.

TIPS ON THE SHOP MARKET

(Continued from page 73)

coat. And Madison Avenue, and thereabouts, is the right happy hunting-ground for such a dress. I was charmed by Carryl Weiss's new shop on East Sixty-Fifth Street—a big, sunny room with panelled walls and smoking-stands and big armchairs to sink into while you see the clothes on models. They are clothes that rate the prefix "super" to everything—but price, thank Heaven. Copies of French models ready-made; or dresses or dressmaker suits made to order and even especially designed without starting a race riot at home. Mrs. Weiss began her career as a milliner, and her shop is still partly for hats. They are mostly made to order and are young, as well as smart. There are grand ones from Agnès and Reboux and perfect tricorues for older women.

• Peggy Roth's is a Madison Avenue shop that is worth a lot more than the taxi money to get there. It is the sort of place that seems a godsend when you want a dress for to-night's party or to-morrow's tea and have no time to waste. Miss Roth has excellent taste. She specializes in clothes for the young and slithery (nothing is over size twenty, though she will order larger ones for you), but she has several admirable dresses for tall and beautiful older women—particularly one lamé afternoon dress vaguely beige in colour. She has hand-blocked printed dresses and ensembles, and some lovely plaids have hip-length velvet jackets.

• If you are to be a June bride, or any other kind of bride, or even just a grass-widow who wants everything to be perfect, you must go to the Trousseau Shop. The laces there are lovely beyond my powers of description. This shop makes lace doilies with your own monogram woven in the centre, lace sets for the table, and damask cloths and napkins. There are silk and linen table-cloths, which are a new idea and have a gorgeous sheen. But most of all, I liked the sheets. One pair of pale rose ones is appliquéd

with a delicate satin design at the border, and a pair of linen ones with lace would be the best beginning for a trousseau that I know of.

• The Vendome has already received prayerful notice in this column, and now I have more joys to sing. This shop of de luxe groceries will sell you snails all prepared, plus the plates with holes that you serve the snails in, plus the wonderful clamp things you hold each snail with. All you have to do is to broil them a bit in your own personal oven (butter and garlic all ready stuffed in), and you can achieve a cosmopolitan atmosphere at the ensuing dinner-party.

• I must say I have room in my heart for a good cause, particularly when it's really good. There's nothing amateurish about the New York Exchange for Woman's Work. You all know the restaurant down-stairs, but, if you haven't been in the shop on the second floor, you should start your precedent now. In the first place, the things for sale are as diverse as the stock of a "general" store, but the amazing thing is the uniform excellence of workmanship—particularly when you know that everything is made by women all over the country and sent in to be sold on commission. You can have clothes made to order there for very low prices; you can buy lingerie of exquisite workmanship; and you can find the most beguiling clothes for children. The baby dresses and caps and coats are embroidered so delicately that it softened even my cold heart just to look at them. There are, also, toys, and boxes of cotton powder-puffs in various colours to place on a dressing-table before a party, and a little box of six different cleaning fluids to remove every variety of spot. Also, crêpe de Chine pillows and blanket covers and waste-baskets and match-boxes and sachets—but why go on? On the third floor, there is an employment bureau for governesses and maids and seamstresses, which is efficient and helpful.

New...discovered in Paris...

trains a wave in seemingly straight hair

Damp weather..or a shampoo only deepens it



After a few treatments you need use La Gerardine only after the shampoo. Just spray on and press your natural wave into place. No sopping of the hair. La Gerardine also makes permanents softer, more lasting

Improves the lustre and quality of your hair immediately

It does not affect the color—is non-alcoholic, non-sticky, and leaves no powdery deposit

WHAT would you give for a soft, deep lustrous wave that dampness merely makes deeper, that is in no way artificial, but your very own wave! You can have it—even if your hair is "straight as a string" now—with a few simple La Gerardine treatments.

It is so unbelievable, yet true. La Gerardine was discovered by a French hair-dresser who was searching a better toning lotion for the scalp. After a few treatments he discovered that his lotion, La Gerardine, had a new remarkable property. It was actually cultivating a wave in hair which had



always been straight—hair of any type or color.

Since then more than ten thousand Parisiennes have trained lovely natural waves in seemingly straight hair. Now this amazing lotion has been brought to America and you can have La Gerardine treatments by authorized Gerardine operators in leading beauty shops. Or you can easily train your own hair at home.

La Gerardine is not a miracle. You must use the treatments faithfully really to train the wave into your hair so that it is lasting. Start using La Gerardine today. It is absolutely safe for any type of hair.

La Gerardine, with a book of complete, simple directions, is on sale at the toilet goods departments of leading department stores at \$2.00 the bottle. La Gerardine Salons, New York and Paris.



La Gerardine is absorbed by the hair shaft, making it softer and more pliable. Soon it develops a natural lasting wave

Set your wave with combs or your fingers. Daily your hair becomes more manageable. This wonderful lotion is colorless—perfect for grey, white or blond hair



La Gerardine

NEW YORK SALON: 15 West 46th Street
HAROLD F. RITCHIE & CO., INC.
Sales Representatives, New York

COTY

invites you to try this

PERFUMED MANICURE POLISH



By a new and exclusive process Coty—the world's greatest perfume genius—has skillfully blended Coty perfume with gentler, finer manicure ingredients. And now only in Coty Perfumed Manicure Polish can you be sure of exquisite fragrance without the slightest trace of chemical odors.

A single coat of Coty Perfumed Manicure Polish gives your nails a sparkling natural brilliance, without any of the artificial over-coated look smart women avoid. Quickly, smoothly, your nails acquire crystal perfection that lasts a week or more. This Polish does not chip, peel or make the nails brittle.

To introduce this marvelous new Polish to you Coty has a charming Trial Size Polish and Solvent Combination Set which can be obtained only by sending the coupon below to Coty.

THE TEST below proves that Coty Polish does not become unusable through evaporation the way ordinary polishes do



After six days of continuous exposure to the air ordinary liquid polishes became gummy and practically solid



Coty Perfumed Manicure Polish tested the same way remained fluid—easy to spread and dried quickly on the nails

Four shades: Clear, Medium, Deep or Extra Deep—\$1.00.
Perfumed Polish and Solvent Combination—\$1.50. At the better shops everywhere.

COTY—Dept. V1, 714 Fifth Ave., New York.

Enclosed find 25c for Coty Trial Size Perfumed Manicure Polish and Solvent Combination. (Check Polish shade desired)
Clear..... Medium..... Deep..... Extra Deep.....

Name

Address

City and State

THIS INCREDIBLE MODERN TRAVEL

(Continued from page 65)

progress forward with no interruptions for this side-to-side business. The Cunard arranges things so that you never arrive at Cherbourg before breakfast and provides Pullman service to Paris like that from Southampton to London—besides giving you bigger staterooms and more bathrooms on the *Mauretania*, and a still more elastic combination of hours, speed, service, and choice of all dining-rooms. The Italian Line offers you open-air swimming pools of truly Roman magnificence, sun-bathing on the sports deck, a top-deck dining-room on the *Augustus* that makes you wonder why nobody ever thought of that before, and apartments with private verandas on the new *Cosulich* Liners.

Whereupon the United States Lines rise up and announce the *Club Leviathan*, "the smartest night-club afloat," complete with a Ben Bernie orchestra, one of five that turn the grey old ocean into a Broadway of joy, aided by a broadcasting system throughout the ship that no one but Americans would have thought of installing. The *Leviathan*, the *Majestic*, the *Olympic*, and the *Homeric* (slated for a Mediterranean cruise) are all equipped with ship-to-shore telephone arrangement.

LUXURY ON A BUDGET

If you're in an economical mood, the French Line and the White Star stand by with new cabin liners, built for deluxe travel at hard-times rates. If the youngsters want to go to Europe in a group, the Red Star suggests its two cabin ships, reconverted so that they're entirely Tourist Third—the first time the college crowd on a budget ever has had the complete run of transatlantic liners.

Mediterranean Cruises, an increasingly popular variant of the trip to Europe, are to be run off by ten of the large transatlantic liners. Perhaps, the lines that have added no new tricks to their entries don't feel they need them—there is such a thing as perfection that requires no touching up. In any case, two of the contestants, the *France* and the *Britannic*, are so sure of their crowds that they go round again in February, not only for new passengers, but to permit the original ones to make stop-overs. Three Italian Lines give regular Mediterranean service, with additional winter ports of call that provide, for this part of the world, much the same foot-free service so new in round-the-world cruising. In addition, they maintain excellent shuttle connection with Egypt.

But suppose you want a shorter, warmer, and less expensive ocean voyage? The Ward Line suggest Havana, especially since the erection of the new Nacional Hotel. Those twin wonders, just out, the *Morro Castle* and the *Oriente*, aren't steamships or motor ships in the usual sense of the word, but turbo-electric driven, to cut out vibration. The Panama-Pacific comes back with the announcement that its ships also carry this inducement, and they take you, not only to Havana, but around through the Canal to California. By adding the *Virginia* to their fleet, they now offer fortnightly sailings for the West Coast. Then up bobs the Porto Rico Line with the

Borinquen, so new that she isn't available at this writing, but she will be when you read this. The United Fruit, too, begs to state that a new hotel is available at San José, Costa Rica—eight storeys high, with really truly elevators, the first in Central America.

West Indies cruising is a highly competitive sport, this winter, and the public will undoubtedly get the benefit. All the old entrants are in the game, together with the North German Lloyd's new *Steuben*, the White Star's new *Britannic*, and the French Line's new *Lafayette*. Eleven ships are to make twenty-three trips from New York, and the lady who can't find herself suited and suite-ed among them will be hard to please. If Boston is a more convenient starting-point, three more cruises will head out to sea, to give the Spanish Main a chance at the New England temperament—for the Canadian National's new *Prince Robert* is to make her debut this winter. At this point, it may be well to state that Jamaica has a smart new hotel, the Constant Spring, well worth a visit.

Bermuda is coming into the searchlight more and more every season. This year, Furness-Withy has added the *Veendam*, complete with Dutch chef, and the even more stately *Mid-Ocean* is now on the way, turbo-electric driven and with two swimming pools. A new and very fine hotel is to rise under Furness management on Castle Harbor, with a spectacular golf course of its own. In the meantime, the Munson Line has taken a bite out of the passenger-list cherry, not only by having its South American boats call at Bermuda, but by putting the *Pan-American* into service direct from New York to the Island and back. Now comes the Canadian Pacific to say that the *Duchess of York* is to be the largest and fastest ship on the run, with regular weekly sailings for the winter season. And, again, Boston is not forgotten, for the Canadian National is contributing five "Lady" ships to take Bostonians not only to Bermuda, but on to the West Indies and, on two of the farthest-sailing "Ladies," south as far as Trinidad.

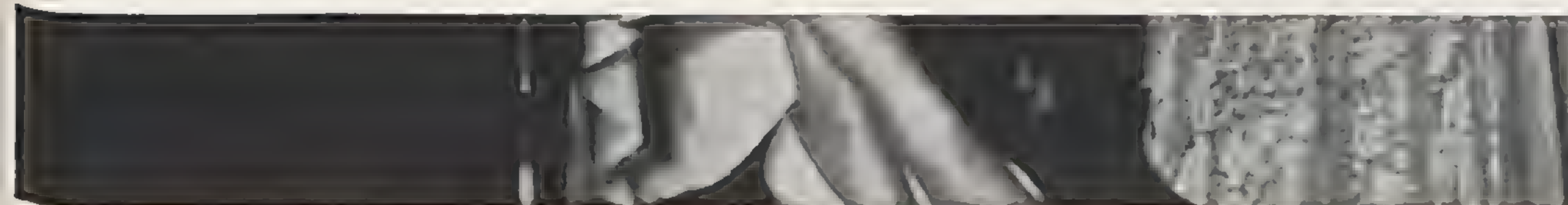
Meantime, the Grace Line has added new ships to give the picturesque West Coast of South America the accessibility it deserves. The American-South African Line gives us the new *City of New York*, direct to the lightest end of the darkest continent, thus cutting out two days of the usual trip to the Cape by way of England.

BACK ON DRY LAND

But we mustn't talk as though all travel went over the ocean wave. The American railroads are doing a rushing business in comfort, as well as in speed. Transcontinental trains have not only reduced their running time from the Middle West to the Coast by about ten hours in the last three years—they've made a corresponding increase in the luxury of the hours left. The Milwaukee Road's *Olympian*, first of continent crossers to install roller-bearings, has a rival over the northern route, for the *North Coast Limited*, Northern Pacific's crack train, has made the (Continued on page 92)



Take no chances in sanitary protection: *Be sure to specify Kotex*



Kotex stays soft; it is cut to fit inconspicuously;
it deodorizes; and it is marvelously absorbent.

YOUR health, your comfort, your ease of mind demand the best sanitary protection. That is why you should be sure to specify Kotex.

Kotex is the original manufactured sanitary pad. There is nothing like it. Nothing like its softness, its absorbency, its truly remarkable comfort.

Lasting softness

It is not only soft at first, but it stays soft. It is guaranteed to last longer, to stay soft longer than any other sanitary pad. Such a guarantee is possible because of the material of which Kotex is made, Cellucotton (not cotton) absorbent wadding. This is a delicately soft substance laid in many air-cooled layers, each layer a quick, complete absorbent in itself. You can remove these layers, to adjust the pad to your individual needs—a most important advantage and one that particular women are always quick to appreciate.

Kotex absorbs five times more than surgical cotton. Five times more! Think of that! And it absorbs scientifically—over a large area, not just in one concentrated spot. These are two of the many reasons why our leading hospitals use Kotex for their women patients. For 85% of the great hospitals now buy Kotex absorbent ... giving it the authority of medical approval.

Truly inconspicuous protection

Kotex is rounded and gently tapered, to make the pad fit better. And though this improvement was introduced primarily for comfort, it offered a second advantage: Kotex is inconspicuous, even under snug, smooth-fitting gowns. No one thing has contributed more to women's comfort than this modern sanitary pad. Buy a box of Kotex today.

Kotex Company, Chicago, Illinois.

IN HOSPITALS

- 1 85% of our leading hospitals use the very same absorbent of which Kotex is made.
- 2 *Kotex is soft* ... Not a deceptive softness, that soon packs into chafing hardness. But a delicate, fleecy softness that lasts for hours.
- 3 *Safe, secure* ... keeps your mind at ease.
- 4 *Deodorizes* ... safely, thoroughly, by a special process.
- 5 *Disposable*, instantly, completely.

Regular Kotex—45c for 12
Kotex Super-Size—65c for 12

See the new Kotex Belt

Brings new ideals of sanitary comfort! Woven to fit by an entirely new patented process. Firm yet light; will not curl; perfect-fitting.
(U. S. Patent No. 1,770,741)

KOTEX

The New Sanitary Pad which deodorizes

How they grow

EVEN IN WINTER!

THE GENERAL ELECTRIC SUNLAMP GIVES THEM THE BENEFICIAL *ultra-violet* OF THE MID- SUMMER SUN

Of course you've noticed how the children grow in summer sun.

Sunshine floods their skin with ultra-violet radiation. This tends to develop Vitamin D potency. Young bodies retain and use more mineral salts. Bones grow stronger... teeth sounder.

Wintersunlightslantingalongercourse through clouds, smoke, fog, loses most of its ultra-violet. It's devitalized!

But *your* children can have the beneficial ultra-violet of June sunshine... *all winter* with a General Electric Sunlamp.

Attach its cord at any ordinary A.C. 60 cycle, 110-v. lighting outlet. Let the children bask in its broad beam a little while each day. Like playing on the beach!

The General Electric Sunlamp is good for the whole family... promoting health and well-being. See the four handsome bronze or ivory-white models at any General Electric Sunlamp dealer's TODAY.

In midsummer, sunshine is richest in ultra-violet—in winter, only about one-twentieth as rich! The General Electric Sunlamp gives you the ultra-violet benefits of June sunshine *any time!*

Let us tell you more about "indoorsunshine" as an ally against colds, as a "vitalizer" for sun-starved office workers, as a benefit to mother as well as child.

PRICE

\$69⁵⁰

Join us in the General Electric Program, broadcast every Saturday evening over a nation-wide N. B. C. network.

GENERAL  ELECTRIC
SUN LAMP

THIS INCREDIBLE MODERN TRAVEL

(Continued from page 90)

same improvement—smoother traveling on the move, no jerks in starting or stopping. Motors are also offered at reasonable rent rates by this enterprising line, the choice to be made in the East, the car to await the fortunate alighter at the western end of the trip.

There is a new type of observation-car rolling across the American scene—made in three sections, of which one is just what you might expect, the second houses card-players, and the third is a "music-room," where the radio obliges. Finally, on many of the overnight runs, the Pullman Company has supplied cars made up of single-room-and-lavatory apartments—with real beds and tables for dining-car room service.

CUTTING TIME SHORT

But there are lots of people who think no comfort by rail can outdistance cutting time to the quick. They won't forget that the Santa Fe's *Chief* is the fastest train over the southern route by five hours (with refrigerated dining-cars for the summer run), nor that the *Overland Limited* to San Francisco makes the same record up north—fifty-six hours. Both of these trains add a plus to the ticket in return for the minus on the clock. On the other hand, Great Northern offers a choice of two crack trains without tax penalties—the *Empire Builder* and the *Oriental Limited*, while the *Golden State* (by Southern Pacific out of Rock Island) and the *Los Angeles Limited*, over the Union Pacific, provide equal luxury at no extra fare.

But continent crossers have still another set of possibilities north of the International Boundary—under a more tolerant flag. If the Rockies sound cold in the winter, they seem equally so in the summer when the sight of snow on the mountains suggests ice in a glass—and, even now, roses bloom in Victoria, that charming and utterly English little city across from Vancouver at the end of the trip by both Canadian Pacific and Canadian National. This latter railroad, by the way, has the distinction of running the fastest train in the world. On the *International Limited*, the three hundred and forty-four miles between Montreal and Toronto whisk by in three hundred and sixty minutes, and any lady who finds even such time heavy on her hands can pick up her telephone and call any spot on the globe. Or—and this is a distinction, since not all such telephones are two-way—find herself paged for a message from home.

TRAVEL, HIGHER UP

It's just like us in North America to imagine that we have the best of everything, but experience has taught us that it's wise to approach European air-travel with our superiority complex suppressed. The latest sensation is the linking of the India route at Cairo with the new weekly service to Cape Town—a total distance of eight thousand, eight hundred miles—this to be available in the early spring. In Paris, we learn about a less ambitious, but even more interesting trip to Stamboul in eighteen hours.

Naturally, such airway programs have put the railroads on their mettle, and improvements are peppered all over the map. We can now go from London to Cairo in one week by the de luxe *Simplon-Orient Express*, which has had additions made to its old route.

But most of us are more concerned with shorter trips, and London is the starting-point for many famous non-stop runs. For twenty-two years, the Great-Western Railway held the record with its four-hour *Cornish-Riviera Express*, London to Plymouth—to which entirely new luxury equipment was added in 1930. But, two years ago, the non-stop crown went to the London and Northeastern for the sixty-eight-year-old *Flying Scotsman's* trick performance—a three hundred and ninety-three mile run between London and Edinburgh in eight hours and a quarter. As for luxury, many American trains have a barber shop, a beauty salon, or a combination arrangement, but the *Scotsman* is prodigal—he offers both. Another Scot, the *Royal Scot* this time, run by the London-Midland-Scottish Railroad, isn't content with a non-stop run to Glasgow—he gets an entirely new outfit conferred on him this year, consisting of Indian greywood panelling for the diner, old English oak, greywood, or mahogany for the compartments, with fittings of oxidized silver!

ACROSS THE CHANNEL

Crossing the Channel, we find the French railroads equally keen on new costumes. The new super-luxe trains with single compartments as big as rooms on a boat, done in such non-railroad shades as pale greens and greys, make the journey from Paris to Biarritz and Cannes a thing of pleasure. The new all-Pullman day train from the capital makes Monte Carlo in comfort to the eye, as well as the body, between eight-thirty in the morning and ten-thirty at night. (Don't forget the new hotel here, the Monte Carlo Beach, down on the *plage*.) The new *Golden Arrow*, from Calais to Paris, looks as though Aladdin were the designer—ten Pullman coaches in brown and cream, no two alike, old-rose leather armchairs on a dove-grey carpet, blue leather on deeper blue, luggage recesses chastely concealed with grey corduroy curtains, five kitchens interspersed between the coaches, so that only a step leads to lunch.

The *Glacier Express*, another new and much-talked-of European train, is something quite different. Here, the scenery outside is all-absorbing—Zermatt to Saint Moritz, through the High Alps in eleven hours, with more breathtaking ups and downs, accomplished as smoothly as thought, than are to be found anywhere else. Here, at last, is mountain climbing de luxe for the lazy. There is a new Swiss motor-coach service for mail and passengers that goes over the tallest passes without skipping a single hamlet.

Still another famous European train is the *Rhinegold Express*. Germany is the new fashion in travel destination for the younger set among cosmopolites. This (Continued on page 91)

THANKS TO...
THESE
FASTIDIOUS
PEOPLE

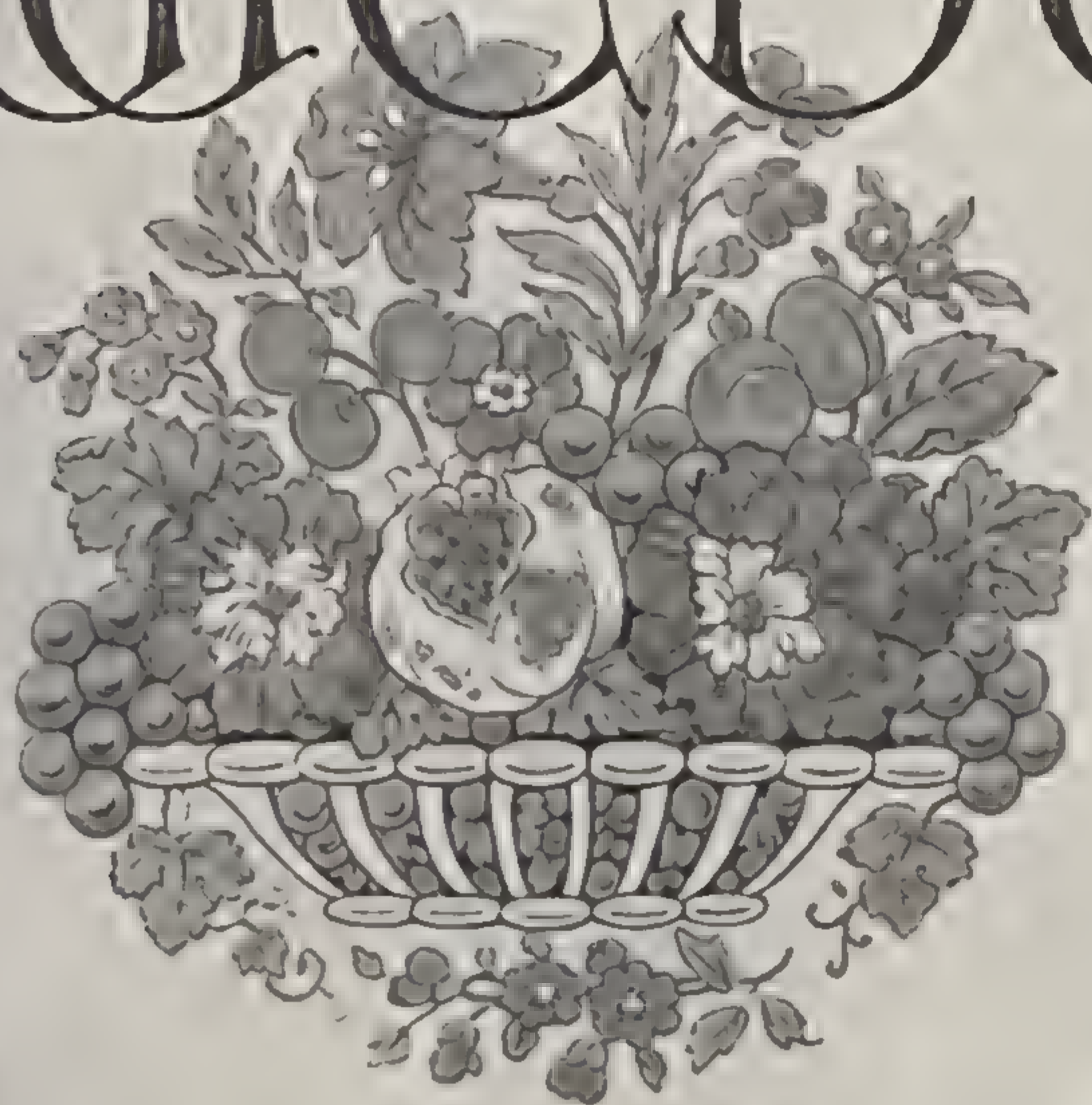
HOW natural for these charming people...well-groomed and fastidious in all things...to have discovered Spud. Because in Spud they found not only a cigarette of full tobacco fragrance...but also a cigarette which brings with it the delightful assurance of their being continually "mouth-happy." Thus, these fastidious people discovered the great new freedom in old-fashioned tobacco enjoyment. The Axton-Fisher Tobacco Co., Inc., Louisville, Ky.



SPUD
MENTHOL-COOLED
CIGARETTES

20 FOR 20¢ (U. S.)... 20 FOR 30¢ (CANADA)

WEDGWOOD



*Windermere
on
Patrician*



For more than a Century and a half, the Wedgwood Potteries have been supplying the finest table ware to the crowned heads and aristocracy of Europe. ○ ○ ○ *Windermere*—a charming floral design developed in the bright hues of nature — will delight the discriminating hostess in this day when colorful patterns are the vogue. The decoration, which is applied under the glaze to insure permanence, shows to best advantage against the rich cream ground, while the classic motif in low relief creates pleasing effects of light and shade. ○ ○ ○ *Windermere on Patrician* will be found in open stock in the leading shops.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

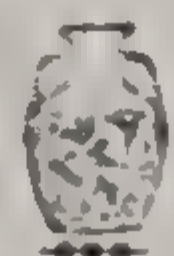
Josiah Wedgwood & Sons, Inc.
OF AMERICA

160 FIFTH AVENUE • NEW YORK

Northwest corner of 21st Street

WHOLESALE ONLY

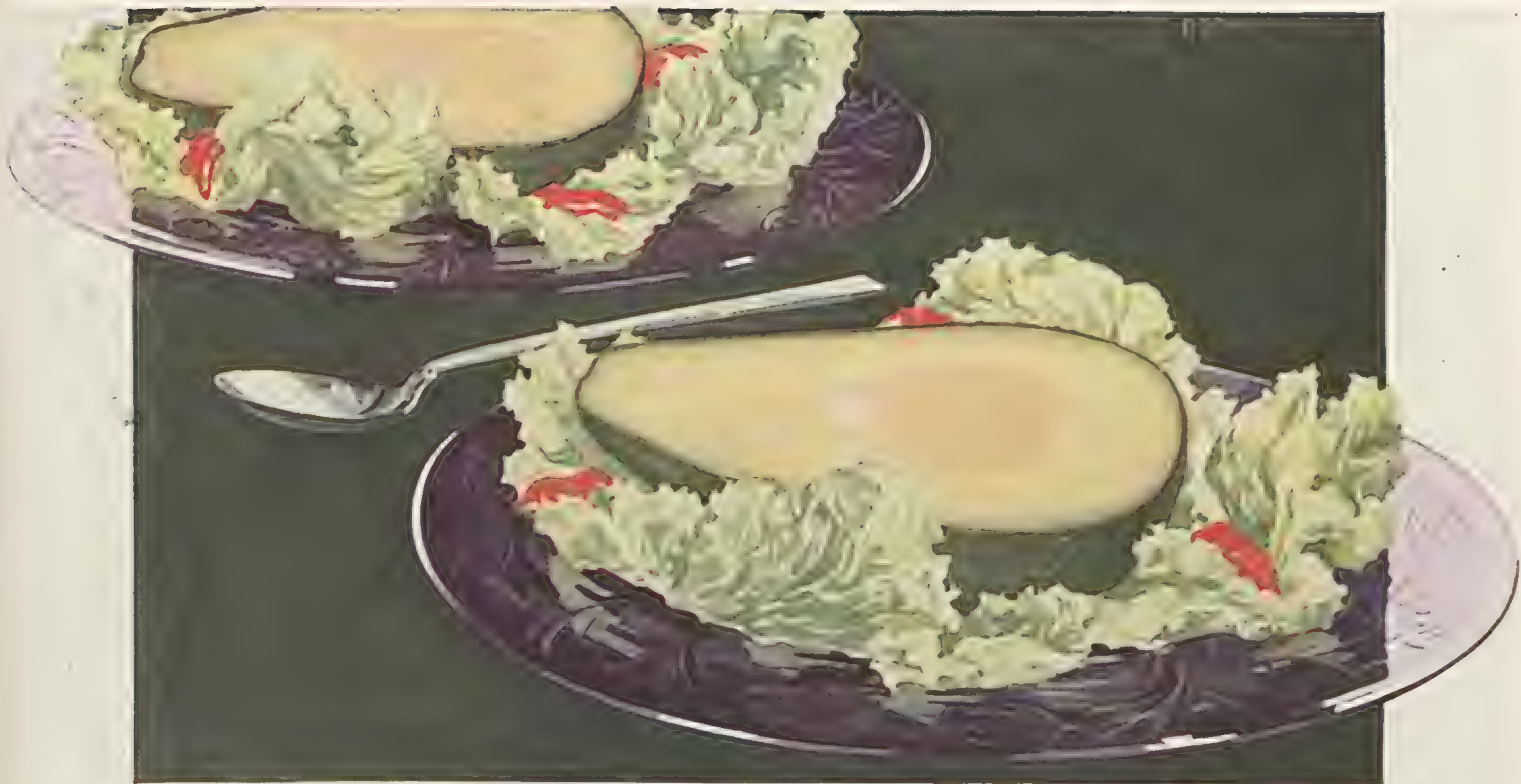
Mark on China



WEDGWOOD

Potteries: Etruria, Stoke-on-Trent, England

Mark on
Jasper, Basalt,
Queensware, Etc.
WEDGWOOD



Smart >>> delicious > and yet so easy to serve >

More plentiful this year and cheaper

SUCH is the distinction of the Calavo that, served *ever so simply*, it makes any meal an event to be remembered.

For an incomparable salad, halve a Calavo, place on a bed of lettuce, add a sharp dressing . . . and serve.

Perhaps it is the unique flavor of the Calavo which is prized so highly by guest and hostess. A *delicate* flavor, unlike any you have ever tasted. . . a smoothness strange to fruits.

Or perhaps it is the rarity of this "Aristocrat of Salad Fruits." From hundreds of varieties grown only on the sunniest, protected hillsides of Southern California barely more than a dozen have been developed with keeping and

eating qualities worthy to be stamped "Calavo." This year there is a plentiful supply at *much* lower prices.

You will use them often in salads of many kinds . . . and in hors d'oeuvres, cocktails and sandwich spreads. For Calavos not only contain the usual healthful minerals and vitamins of fresh fruits but have an exceptionally high nutritive value. They supply as much energy as lean meat, due to their liberal content of natural fruit oils which also have an important regulative effect on



the entire digestive system. Thus a Calavo makes an ideal luncheon in itself, satisfying, energizing, yet "light."

FREE — Hostess Recipe Booklet

Send for free, "Calavo Hostess Book," giving recipes, correct service form and health information on "the Aristocrat of Salad Fruits."

Calavos are on sale at all high grade grocers. Every Calavo has the trademark stamped on the skin, and only Calavos are pre-tested and graded for highest quality by the Calavo Growers.

© 1931 C.A.C.



CALAVO

The Aristocrat  *of Salad Fruits*

CONTAINED IN BOOKLET ARE RECIPES FOR ALL SERVINGS SHOWN ABOVE

Calavo Growers of California, Dept. 402, 4803 Everett Avenue, Los Angeles, California
Send me free, "Calavo Hostess Book."

Name _____

Street _____

City _____

State _____



PIERCE ARROW TOWN-CAR

PIERCE · ARROW

PRESENTS · NEW · EXPRESSIONS · OF
AMERICA'S · FINEST · MOTOR · CAR
IN · THREE · DISTINGUISHED · GROUPS

with *Free Wheeling*: more spacious interiors:
new elements of Pierce-Arrow beauty and luxury
and *new and lower prices*



APART from the attractions of the new Pierce-Arrow price range . . . which affords savings in excess of \$600 to \$800 on many models . . . the new line embodies the most important automotive development of the past decade: *Free Wheeling!* A feature which adds to the already superlative quality of Pierce-Arrow power, the magic freedom and great economy of *momentum*.

The new Pierce-Arrows are very beautiful—and, if possible, more than ever in the patrician manner. The interiors are notable for new spaciousness, new loveliness. And added appointments further contribute to the Pierce-Arrow fame for surpassing luxury.

A deeper radiator lends fresh distinction to the famed contour of today's Pierce-Arrow front. New body and fender lines intensify the familiar suggestion of winged fleetness. Doors are wider, body panels lower, running boards of improved construction.

There are elements of added greatness, as well, under each new hood and in every chassis: Measurably increased power, for example . . . new devices for the absorption of road shocks, increased ease of handling, silencing of carburetors . . . not to mention the almost magical ease and quiet and security of the various controls. As always, in short, "*Pierce-Arrow mechanical detail embraces every device of proved character known to engineering of fine motor cars.*"

NEW LOW PRICES

as much lower as

\$810

Following are listed a few of the new models, showing some of today's prices compared with those of 1930:

NEW GROUP B

125 Horsepower . . . 134- and 137-inch Wheelbases

	Previous Models	New Models
5-passenger Sedan	\$3495	\$2685
5-passenger Club Sedan	3495	2785
7-passenger Sedan	3625	2995
7-passenger Enclosed Drive Limousine . .	3825	3145

NEW GROUP A

132 Horsepower . . . 142-inch Wheelbase

	Previous Models	New Models
7-passenger Sedan	\$4485	\$3825
7-passenger Enclosed Drive Limousine . .	4685	3995
4-passenger Convertible Coupe	3975	3650

In addition to the standard models, Pierce-Arrow announces a complete new line of *Salon Models*: Here is America's finest motor car in its most luxurious expressions . . . Pierce-Arrow at its patrician best, augmented by the most distinguished efforts of famed Custom body-builders. The following are representative values:

SALON GROUP

132 Horsepower . . . 147-inch Wheelbase

4-passenger Convertible Coupe	\$4275
7-passenger Sedan	4785
7-passenger Enclosed Drive Limousine	4985
Formal Town Car	6250

(Other Special Custom-built Models up to \$10,000)

All Prices f. o. b. Buffalo

GLORIFIED GASTRONOMY

(Continued from page 53)

anticipation, the farmers sat down, ordering two bottles of Chablis and four dozen fat oysters. These disappeared like magic, and another iced platter with forty-eight bivalves was set before them. How they love oysters, these inlanders, most of whom have never seen the sea! They drain every drop of salt-water from the shell with the greatest relish.

The next scene brought in two bottles of red Burgundy and a vast, sizzling pan containing six dozen snails, smelling strongly of garlic and parsley and fresh butter. I was wonder-struck at the auspicious overture of their luncheon. Was I *chez* Lucullus, or *chez* Gargantua, or both? What *could* they order now? A mere quartet of soles, swimming in bubbling hot butter, followed by four magnificent steaks, followed by salad and cheese, fruit, cakes, and coffee! So this is the way they dine in Burgundy! I began to view my intended stay of five days with alarm.

MOUNTAINOUS MENUS OF THE PAST

Of course, it must be realized that the French of to-day are very restrained, compared to the gastronomic excesses of their ancestors. Believe it or not, a simple family dinner in the Great Century of France consisted of two soups, four egg dishes, sixteen entrées, four roasts, fifteen desserts, and eight kinds of wine. Any historian will confirm this mountainous menu. Nothing was done in a niggardly fashion in the days of the Louis'. Many a Hunt Dinner was served for four or five thousand guests. Many a feast lasted three days. It took the dour and dyspeptic Madame de Maintenon to put a crimp in such revelry. Using her dominion over the aging Louis XIV., she restricted the country's consumption of fish, fowl, and filet mignon, and Louis, sentenced to the dull régime for the gouty, lent his indifferent support. But the pendulum soon swung back again. Nothing could illustrate the excesses of the gluttonous eighteenth century better, I suppose, than the dish that was frequently served to illustrious guests. This consisted of a huge roast goose, which in turn was stuffed with a duck, which was stuffed with a pheasant, which contained a partridge, which was finally stuffed with a lark. And the lark was stuffed with truffles. The entire interlocking mass of fowl was roasted together, but only the lark, steeped in the fragrant juices of all the rest, was served to the guests. There, my friends, is an exclusive bird! Compared to this Lucullian scale, the repast of my two honest farmers and their wives seems modest enough.

That evening, I tried the most luxurious restaurant in Dijon. It is hidden in the classic semicircle of the place d'Armes and is called "Les Trois Faisans." I felt it my duty as a portly and conscientious reporter to dine there in solitary state. The restaurant has been a culinary landmark in Burgundy for decades, and any gourmet not too gouty to climb a flight of stairs knows it well. A menu card the size of an opened newspaper was handed to me, and three huge glasses

were set before me. Then an enormous head waiter hovered expectantly over me, as if to say, "Well, little one, do you think you can order up to expectations?"

I tried valiantly. He seemed pleased. The amount of my check would have bought a very acceptable pair of shoes, but I would gladly go barefoot, rather than miss the exaltation of that dinner. But I mustn't bore you with too many menus.

I found before long that the fever of good cooking had even spread to the remote and unlovely precincts of the railway station. Buffet restaurants for hurried travellers are, as a rule, uninspiring the world over. France has plenty of indifferent ones. But Dijon is a natural exception. If, when you are en route to the Riviera, you find yourself in this terminal with a half-hour to spend, crawl out of your compartment, I beg you, and see to what heights a railroad lunch room can rise in this land of grandiloquent gastronomy. You will be in the care of Monsieur Barbier, one of Burgundy's most eminent cooks. If you are not a train passenger, you must drop fifty centimes in a slot-machine, obtain a pink ticket, and get it punched by a gateman. This permits you to wander far up the station platform to a dingy sign, "BUFFET." Once inside the old-fashioned dining-salon, nobody but a chronic dyspeptic will be anything but enchanted.

The truth of the matter is that it is well nigh impossible to dine poorly in Dijon. All the natural elements of a superlative cuisine—butter, cream, and eggs—are here in abundance. The cooks of Dijon assume that their cooking must be excellent to begin with and then work forward from that point.

SPECIALTIES OF DIJON

Famed all over the world is the mustard of Dijon. Antique mustard jars, glazed and lettered by hand and dating back for more than two centuries, testify to the fact that this is an ancient industry. If you are intrigued by statistics, twenty-five tons of mustard are shipped from Dijon daily, enough to lather many a beefsteak. Other specialties of the town are black currant juices "cassis," which sweetens the afternoon apéritif of many a Frenchman on his café terrace, and, above all, "pain d'épices," a spice-cake sweetened with honey. All France adores this brown, fragrant cake. It is sold in loaves, or it can be found in a multitude of fantastic forms, from the unimaginative Teddy-Bear and Kewpie to squirrels, wooden shoes, and portraits of Mistinguett. Some of them are encrusted with poinsettias modelled in red candied pears and carved slabs of citron. Some, alas, are engraved with interpretations of Millet's "Angelus" done in coloured frostings.

Finally, Dijon is noted for its snails. I don't know how much good it will do for me to talk about snails here. French and American gastronomic poles seem far separated when such a topic comes up. There is nothing either novel or outrageous about eating (Continued on page 96)

THIS INCREDIBLE MODERN TRAVEL

(Continued from page 92)

train connects the North Sea and the Alps and was so popular with visiting Americans last summer that special additional sections were run continuously.

As for German hotels—everybody knows the Adlon. And equally impressive is the hotel recently opened in Mannheim—the Palace, a revelation in what modernism can be when it isn't inhibited by the spectre of cost.

In Spain, in the last few years, the number of sleeping-car trains there has doubled, motor roads have been vastly improved, and several really fine hotels have been built. Seville's new roster begins with the magnificent Alfonso XIII., followed by four others. Saragossa has just opened the Gran, with two hundred rooms, two hundred baths, and two hundred telephones in anything but the old Spanish manner. Burgos offers the Infanta Isabel and Cadiz the Hotel Atlántico. Across the blue in Majorca, the new Hotel Formentor at Pollensa opens this charming island to visitors who always knew it was a grand place to go if you could only find a place to stop.

SUPER-COMFORT IN INDIA

But it's time we turned our backs on Europe to hear about something of more than Occidental splendour—rail travel de luxe in India. The *Frontier Mail*, for example, snakes its way up from Bombay in Delhi and the North-western frontier at Peshawar, carrying cool, turtle-back topped coaches with huge private compartments. Tea and free newspapers, together with the train's private News Bulletin telegraphed from Reuter's, arrive the first thing in the morning, with hot water for shaving to follow if desired. Cold shower by the management. Then the first of four meals, embroidered with a wine list so complete that travellers are requested to enter in a book anything not seen but desired! Smoking cars on this train are large beyond mere American dreams; they carry voluminous libraries, and the whole end of each is a bar.

But, if even this isn't sufficiently luxurious, the India State Railways will rent you a private car—which contains a white-tiled bathroom, a coupé compartment, a lavatory, three bedrooms, a day saloon, servants' quarters, a refrigerator, and a kitchen. Such grandeur costs only sixty cents a mile, and it will accommodate eight people, six Indian servants, and nearly three-quarters of a ton of luggage. Eight shufflings of the original ground-plan provide cars suitable for smaller parties who want more space per person.

Many tourists who visit India don't give enough time to its neighbours, Ceylon and Burma. The Grand Hotel at Mount Lavinia on the Island, where every prospect pleases, shows that man isn't as vile as painted, for this favourite stopping-place has been enlarged, remodelled, and modernized, and it has its own private beach. Burma has been under the Government of India for eighteen months, and you should see what's happened to her. The Minto Mansions and the Strand Hotel are good places to stay in Rangoon; the Klaw Hotel in the hills proves that even border stations are

super-civilized in the care they take of you, and you can motor up to China on good roads through three-thousand-foot canyons and over mountains that used to be infested with bandits. Indeed, if we're to escape electric-lighted highways on one of the world's last frontiers, it looks as though we'd have to take the children on our Burmese trip before they are grown-up.

So we've come round to the Far East. And the first news we hear is that the Canadian Pacific—owners of the fastest trans-oceanic ship in this part of the world—has given us a new and even faster chance on the new *Empress of Japan*. But, with this exception, the story here is truly Oriental. The Nippon Yusen Kaisha has recently put nine new boats into commission—seven for the Pacific, two for the Japan-Europe service—the latest things in sootless motor ships, with all outside staterooms, all with excellent mattresses on first-class beds and second-class berths. Even the cargo winches are electrically run and noiseless. The swimming pools are large and magnificent. Best of all, there are some real Japanese rooms at last. From the tea-veranda, you enter a garden such as no other nation could make, after which comes what appears to be a Japanese house, afloat like a flower in the ship's care. Here is the ancient modernism, the clean, clipped look that Europe is only now working out in its decoration—the thing that Japan has always had and kept for itself, but only now acquired the wisdom to offer to us at sea.

NEW ORIENTAL COMFORTS

In addition to its de luxe trans-Pacific service, the Nippon Yusen Kaisha has put on three new cabin ships—the only ships of the kind that sail the world's widest and least democratic ocean—and the N. Y. K. fleet that operates between Japan and Australia has been modernized by the addition of another fast trio. In Japan itself, there are a new super-luxe express between Tokyo and Kobe, a new hotel on the splendid Han-Shan motor highway between Kobe and Osaka, such a hotel as forsakes the stolid German architecture of so many of the earlier attempts in favour of pagoda roofs and suites that range from European, through decorative and practical combinations of the two genres, to those that are purely and beautifully Japanese. While the new Grand Hotel in Yokohama looks Occidental outside, its main dining-room is a Fujiwara Temple.

Out in the middle of the blue between the East and the West lies Hawaii, and starting from New York, Chicago, and San Francisco to meet the Matson Liners that carry you there for as long as you can stay, are new boat-trains that save you twelve full hours across the continent.

What will we moderns do with the simply monumental amount of time that this article shows us we can pack away, as against last year? Will we sit in the sun before starting and consider our souls? No. We'll do our sun-sitting in transit, so comfortable has transit become. We'll invest the time saved in hopping off for somewhere else.



To know the "joy of being" one must be perfectly groomed—a delight to the beholder. Elizabeth Arden's perfumes and preparations were created by Miss Arden to assure distinction. Delicately scented powders—rouges that are the pink of perfection—clever eye cosmetics—are Miss Arden's delightful accessories to make-up • And—as the final touch that makes for perfection—one of Miss Arden's Five Fragrances, each of which subtly interprets one of the higher emotions. La Joie d'Elizabeth...Mon Amie Elizabeth...L'Amour d'Elizabeth...Le Rêve d'Elizabeth...L'Élan d'Elizabeth. \$6.00 to \$125.

JOY OF BEING JOY OF DOING

When are you most alive?...in your moments of joy. In the lovely enchantment you knew as a child...the spiral, bubbling thing which made you leap and run in the wind and laugh without reason. In the bright magic of love, kindling you wholly alive. In the exalta-

tion which comes from work well done. These are the moments which stretch up out of the level of your days like mountain peaks and are more significant to your life than years of ordinary existence. Joy of being. Joy of doing. You may achieve all things you set your heart upon, but if you walk your way joylessly, without delight, you live only on the edge of life. For however little we know of life...what it is, what it is for...this we have learned...that it is better to conquer imperfection, not with strain and despair, but with a joyous courage.

ELIZABETH ARDEN

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GLORIFIED GASTRONOMY

(Continued from page 94)

snails. The Romans, and even the ancient Greeks, cultivated them with enthusiasm. And surely, the humble snail is as worthy a creature as his far-distant cousin, the oyster. When he is properly presented, he is a masterpiece of good cooking, of delicacy and savour. First, he passes a happy life, roaming over the succulent and delicate vines of Burgundy. Then, he confides himself to the hands of experts, consummate in their art, who do not present him for "degustation" until he has been prepared with great care and enrobed with aromatic butter sauce, the recipe of which is kept a dark secret. Of course, you must count on keeping a gentle aroma of garlic in your aura for a day or so, and you may have to give up a tea-dance. But a real snail enthusiast will never hesitate at this.

Visitors flock to the "Foire Gastronomique" to gaze at spectacular food, as well as to taste it. The main attraction for young and old alike is a vast chain of exhibition halls. A modernistic façade masks the unloveliness of the wooden buildings. Illuminated fountains bathe the entrance in a violet mist. Loud speakers roar forth Sousa marches from the roof.

Once inside the gates, however, we get right down to fundamentals. In the centre of the hall is a modernistic Stand of Honour. It glitters with frosted glass and chromium-plated metal. Every day, it is bedecked with a new panorama of rare dishes, when a different master *cuisinier* of Dijon parades his masterpieces before awestruck visitors. To-day, it is the turn of the noted Monsieur Barbier, who is chef of the Buffet de la Gare. And what a splurge the good Monsieur Barbier has undertaken!

OLD LACE—AND TRUFFLES!

In the centre of the stand is a vast silver platter, framed in old lace and roses. Roses that came by air from London, if you please. An impressed attendant whispered the news that they cost five thousand francs! On the platter is the unparalleled "pièce de résistance" of the day, "Les Ris de Veau Cloutés à la Montesquieu," bathed in the rays of four spot-lights. Here are a dozen sweetbreads, huge ones, adorned with a mosaic of fragments of truffle and carrots, lacquered with a transparent wine sauce. They are piled up into a pyramid, cemented with meat jelly, and crowned with three silver spikes, which pierce six of the biggest whole truffles you will ever see in this life. What would the ornamental French cuisine do without these luxurious black nuggets! Here (in parenthesis), let me render a small homage to the army of trained pigs in Périgord, who detect the presence of truffles far underground, quite as a bloodhound can trace footsteps. What a life of frustration these pigs must lead! As soon as one of them has scented a truffle and has begun to dig joyfully in the soil, he is lead away to ferret out another black diamond, while a man with a spade digs up his treasure.

But back to our sweetbreads, which are flanked by an honour guard of some thirty hearts of artichoke, each

heaped high with a different vegetable delicacy: miniature asparagus tips, sweet onions, *petit pois*, tiny green beans, all bathed in a rich white wine sauce. Gourmets gaze longingly at this monument to Monsieur Barbier's art. Plump old gentlemen adjust their glasses and scrutinize it with vast satisfaction. Mere housewives view it with stupefaction. Visiting chefs accord it the reverence due a master *cuisinier*.

EPICUREAN ART

But this is only the beginning. On another façade of the table is a fat obelisk of roasted pigeons, under a canopy of spun sugar. Each bird is emblazoned with a pattern of pimienta and truffles. Each is crowned with a mushroom, on whose rounded surface has been engraved a different town seal, each representing a great city of Burgundy. Interspersed between each pigeon are lustrous black cubes of truffle, which have been cut into the shapes of precious stones and glazed. Atop the whole thing, fastened with another silver spike, is a huge jewel of truffle, sparkling a hundred glistening surfaces. Around the whole mound is an escort of pastry shells, which contain fat cubes of *pâté de foies gras* charged with stuffed olives.

As though this were not enough, the exuberant chef presents for your astonished gaze a monument of shellfish, which he calls "Les Médailles de Langouste Jean Sans Peur." Here are four *langoustes*, projecting from a huge oval platter like guns on a battleship. Stacked around them, like a company of sailors, are a hundred crimson crawfish, neatly standing on their tails, and a reserve corps of some five hundred pink shrimps. Above this bulwark are heaped, in prodigal abundance, thick slices of *langouste* meat. Each slice has been decorated with a bit of modern art in fragments of the faithful truffle. On the summit of this mountain is a miniature basket, carved from a lemon and filled with the most delicately sculptured roses, whittled from radishes, carrots, and beets. Flanking each dish are two aged bottles of Burgundy that would, if uncorked, harmonize with such Lucullan splendour.

MORE TEMPTATIONS

Fortunately for bewildered correspondents, the rest of the Foire was not so dazzling as the display of Monsieur Barbier. It was, in fact, little more than a sublimated County Fair. All of the beautiful daughters of Burgundy seemed to be presiding over a myriad of stands, each of them begging you to sample some delicacy. There were sausage stands, making the best of the festooned nature of their merchandise. Girls in antique Normandy bonnets offered slices to the crowd and rarely met with a refusal. Pork sausage, alarming blood sausage, sausage that bristled with garlic, sausage tightly laced with coloured cord or covered with a bright crimson jacket, sausage studded with truffles or pistachio-nuts or olives. Coffee-roasters and tea-merchants were (Continued on page 98)



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SEEN ON THE STAGE

(Continued from page 49)

performance. Aline Bernstein's settings for the dozen or more scenes aid the action immeasurably. They furnish the exactly right backgrounds, are unusually ingenious, never intrusive, always atmospheric.

Any one who has observed the immediate, enthusiastic response of the public to "The Green Pastures" last year, and now to "Grand Hotel," will not be alarmed by the loud lamentations of those people who, for the past few seasons, have been predicting the imminent demise of the drama. No one, watching the eager crowds struggling to get into the theatres where they are playing, can think the drama is even ill. Every observer will be convinced that public taste is healthier, more discriminating than ever before. For not a single play in the last two years that has deserved to succeed, no play of merit well done, has failed. And the success has been both popular and artistic.

"The Vinegar Tree"

"The Vinegar Tree," at the other end of the line, provides still another proof of that statement. A delicious soufflé, airy, unflagging, merry, it attempts to be nothing more than that. With little body, it relies almost entirely on bright dialogue and fecundity of invention. It charms, contains continuous laughs and surprises. And it, too, is a success. Written by Paul Osborn, produced by Dwight Deere Wiman, directed by Winchell Smith, it proves to be in every sense a happy collaboration, joyous from the first word to the last.

Mary Boland and the half-dozen actors who support her play the farce as all such things should be played, with gravity. Only one other actress in our theatre (and she unfortunately has taken up her abode in Hollywood),—Laura Hope Crews—could give the leading rôle the comic solemnity and the bubbling spirit Miss Boland does. A knowledge of the nature of comedy and years of profitable experience have made that possible.

A word of warning here may not be amiss: unless the controlling powers watch their product closely, a review such as this after a little time is likely to be misleading. For such a puffball of a play, so lacking in solid substance, will shortly, if not constantly toned up, lure the players to pound their points harder and harder. And, proportionately, the joy will be pounded out. However, there appears to be no danger of that at present, consequently persons desiring a really delightful evening in the theatre will find it at the Playhouse.

"Oh, Promise Me"

Another rollicking farce, but heavier, cruder, coarser, is occupying the Morosco stage. The authors, Howard Lindsay and Bertrand Robinson, have not hesitated to be vulgar when it suits them; some of the vulgarity seems to have been injected solely because they themselves like it. Nevertheless, "Oh, Promise Me" is good fun.

It "exposes" a "racket"—the way money is extracted from wealthy men

by "innocent" girls aided and abetted by unscrupulous lawyers. The girl—usually an employée of the man of means—claims she has been seduced. Through her lawyer, she threatens to sue, but will consent to hush the matter up for a large consideration. Jasper Ogden, the Big Business victim of "Oh, Promise Me," refuses to be "framed." He fights. And two hilarious court-room scenes result.

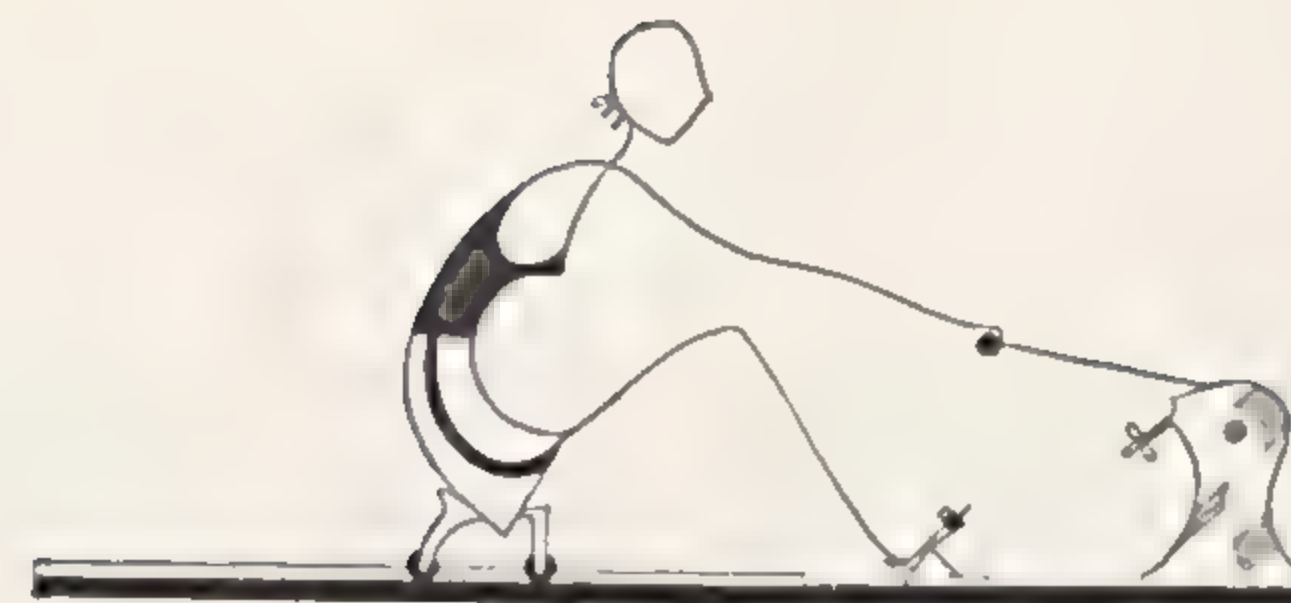
The action moves rapidly through the five episodes. The dialogue is loaded with the argot of the racketeers who permeate contemporary urban American society. Their peculiarities and mannerisms, their strong points and their weak ones, are ably displayed. In short, the play has all the richness that rebellion gathers about itself, whether it be petty and unconscious, as in this case, or Voltairian, Marxian, Tolstoyan—the kind that springs from high ideals and *Weltschmerz*. The types, what they say and how they say it, have freshness, tang, picturesqueness. The play possesses the provocative appeal of a strange world. And being farce, it is not bound by the restraints of fact, motivation, and plausibility, is free to be as extravagant as it will; it wills to be wildly so.

Lee Tracy, the unforgettable "hoof-er" of "Broadway" and the reporter of "The Front Page," returns from the pictures to play the young lawyer who intends to make his way in the world—by a "racket." His dash and assurance remain unimpaired; he is probably to the present-day theatre what George M. Cohan, the actor, was to the theatre of twenty years ago. Donald Meek, as an out-of-work member of a brass band who gets in on the "graft," plays the rôle in his inimitable way. Mary Philips, cast as a hard, cynical, staccato woman of the world, acts it that way. The others fill the requirements.

"Scarlet Sister Mary"

For some obscure reason, Ethel Barrymore has elected to appear in black-face, this season. The vehicle, a poor dramatization of the novel, *Scarlet Sister Mary*, is altogether unworthy of her. And the burnt cork conceals more than her physical characteristics, so well known and so loved by a full generation of theatregoers: it smudges also her distinction. Just as Al Jolson in "white face" loses the quality that lifted him to notoriety and fortune, the black mask takes from Miss Barrymore all her positive marks—the marks that have made her the first lady of our stage. For her personality and her appearance are inseparable. Perhaps, if she were playing a great rôle in a great way, that opinion would have to be revised, but there is nothing great in Si May-e; far from it—the character, like the play, is commonplace and unconvincing.

The star's daughter, Ethel Barrymore Colt, makes her histrionic début in "Scarlet Sister Mary." She, too, blackens her face. But the rôle assigned her is so slight that were her features unconcealed whatever talent she may (Continued on page 100)



THE ROWER STROKES TO REDUCE

HOME WORK FOR BEAUTY

(Continued from page 69)

Or, perhaps, you would rather row? That is fun, too, and a half-mile row before breakfast, which is about a hundred strokes on your rowing-machine, is as efficient in building up your system as it is in cutting down your pounds. For all of the good exercise contrivances are designed to do the right thing by the muscles of the abdomen and the kidneys and such things as we like to feel assured are being kept in good order. There are any number of rowing-machines to be had, and the one upon which the willowy young thing shown on this page is rowing her way to beauty is especially adapted for city dwellers. Smartly done up in black and aluminum finish, low enough to slip under the bed, small enough to stand up in the closet, it is also sufficiently light to be easily transported in frequent migration. It may be found at Abercrombie and Fitch.

BEAUTY VIBRATIONS

If you are one for whom Swedish massage smooths all the troubles of life away, there is an apparatus made especially for you. It massages with a cup with a motion that so nearly approaches the movements of a Swedish masseuse that you will hardly believe it. There is a big cup for one kind of massage and a little cup for another, and a hard, round ball for the deep penetrating motion. If you can't sleep at night, try a few moments on your vibrator and see how quickly you are lulled into a somnolent state. Beside this, the same machine has a handle-bar and the usual vibrating belts for

massage and reduction. It is available, also, at Abercrombie and Fitch.

Or suppose you aspire to being a real gymnast, one of those who can turn a cartwheel or chin themselves when there is a dull moment between games at a party. For you, the same shop has a complete home gymnasium, an affair that offers you every opportunity for reducing and for athletic prowess, all on a floor space of less than seven feet.

FIFTY-SEVEN VARIETIES OF EXERCISE

In this versatile contrivance, aside from a punching-bag and a rowing-machine, there are parallel bars and a reducing roller. There is a swimming machine, and then swimming there is no better form of exercise for keeping a figure firm and youthful. There are a wrist developer, dear to the heart of golfers, and a chinning bar. There are chest weights and the equivalent of a wall ladder, and who knows, in this day and age, when it may not be absolutely imperative that we know how to climb up a wall? More than all this, two or three people can work out on the complete home gymnasium at one time, provided they do not all want to do the same thing. So, if you don't mind sharing the secret of your lissomness with your best friend, you can make a social occasion of it. Also, it's fun for the kiddies!

At any rate, these forms of home work are never a bore, in spite of their efficacy. And this is one of their chief virtues, since, with life what it is today, we won't be bored even to be beautiful!

GLORIFIED GASTRONOMY

(Continued from page 96)

there by the score. If you were interested in foies gras or fried potatoes, cup custard or *chicorée*, snails or spice-cake, you had only to look receptive and a young person would prepare you a succulent sample. Really, it was distressing to have a ravishing Burgundian blonde plead with you to taste a complimentary chalice of crystal Chablis, while her flashing-eyed neighbour begged you to sample a rich red Bordeaux, and a wistful beauty farther on pouted at you for not sipping a foaming goblet of champagne.

Here were white-hatted chefs with grizzled moustaches, poking long paddles into electric ovens and digging out the most luscious of pastries. Here were kitchen boys coating éclairs with a magic, chocolate-laden brush. In a far corner, where their cacophony of odours would not detract from the other delectables, were the cheese exhibits. If you sought diversion, you could find a hive of bees under glass,

live fish in an aquarium of ice, elephants and airships modelled out of nougat. Heaven knows, there were enough exhibits that had nothing in the world to do with gastronomy. Everything from baby poplar-trees to buttonless suspenders had invaded the Foire. You could order a set of fish-hooks or a rear lamp for your bicycle quite as easily as you could sample a cup of bouillon. But who drew the crowd? Strange to say, the ravishing demoiselles did not. The man with the miraculous potato peeler and the plump lady with the trick tape measure that pops out of your pocket, both of these had a perpetual gaping audience. But theirs was next to nothing compared to the crowd that gathered around the "Raz-Vite" stand, where a perfectly normal man was getting a perfectly normal shave, with a new shaving-cream, publicly free. (This delectable recital will be continued in the next issue of Vogue.)

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The Dobbs FROLIC for southern resort and early Spring wear has a gracious conservatism along with a radical little fashion fillip—such as the high-tying of the all silk belting ribbon bow—that definitely marks it Spring 1931. . . . Made of Dobbs choice Baku . . . in all headsizes . . . and in the preferred colors. \$15.00.

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JAPAN OLD AND NEW

(Continued from page 42)

When Foujita, who made the sketches on pages 42 and 43, was twelve, he set out to be an artist in Tokyo. Now that he is forty-four, he has conquered Paris and taken New York by storm. On a recent trip to Japan, railway officials insisted on stopping his train all through the night so that waiting crowds could catch a glimpse of him through the windows. He wasn't one of the old print makers come to life. Nor was he a foreign artist, to be revered, but not understood. He belonged to the fourth Japan—the East-is-West Japan of to-morrow.

In his work, he combined Japan and France—modernism that has crossed the world from its original home and come back. In himself, he expresses the same cosmopolitan combination. He speaks French, English, and Japanese. He wears his hair cut in a long bang, and he drives a low-slung roadster, with a Rodin bronze for a radiator cap. He draws children and cats, traditional Japanese subjects, as no one else now draws them. He also does marvellous nudes and is married to a Frenchwoman.

Foujita's father belonged to the second Japan—a radical of the radicals. An army doctor, he spoke German, drank beer in preference to sake, was eager to have his son play football for his health and go to Paris for his painting. The other son entered the diplomatic corps.

Such a family, one would think, should have produced daughters equally advanced, since, in addition to a left-wing mental stimulus, they had a modern French salon in which to accustom themselves to European furniture, manners, clothes, and ways of thinking. But no, Foujita's three sisters were born conservatives, and—American parents please note—they were allowed to develop as they chose, since in this lies the essence of that toleration without which true experiment is impossible. They are all married to Japanese gentlemen who keep to as many of the ancient ways at home as is compatible with success in a modern world. Their wives wear their hair as of old, use no make-up, disapprove of cocktails, are as delicately expert in the tea ceremony as any ladies in the Empire and as careful about the tying of their sashes.

LADIES—NEW STYLE

The same landscape—crooked trees in the garden, factory chimneys on the horizon, and a boiling world of controversy all about—forms the background for women as dissimilar as could be imagined. There are the great ladies who go in for good works. Some of them dress according to the old convention and some by the rue de la Paix. There are the housewives who shop on the Ginza, that glaring ribbon of colour that combines part of Fifth Avenue with all of Herald Square and a slice of Fourteenth Street—buying, in the main, Japanese clothes for themselves and foreign clothes for the children, for ninety per cent. of those who attend school would feel like Little Lord Fauntleroy in kimono. Last of all, and very important, there are the

traditional geishas who add one colossally expensive edition of the conventional geishas's outfit to the last, whitening their faces and the fronts of their necks as of yore and hoping for the best, even in a market that has suddenly begun to walk away from their charms—and the new geishas who dress in foreign fashion, get their pictures in the papers as often as possible, and take up each fresh Occidental fad with the strategy and success of their duplicates on the Riviera.

THE JAPANESE ÉLÉGANTE

Among the many interesting groups is the smart set of Tokyo, copied, as in America, by stenographers quite as up to date, if not as gifted with taste. In the sketch on page 43, Foujita shows you a typical *élégante* of the moment—slim figure revealed, pose negligent and unself-conscious, even to the crossing of legs in a manner to make her grandmother rise from the grave, make-up smartly applied, in public if she feels inclined. A generation ago, she would have looked like the lady at the left in the same sketch, bundled in silks, her every move dictated by precedent, her posture a willowy droop, calculated to the tenth of an inch.

The lady in kimono never raised her eyes in conversation, never moved an unnecessary muscle of her face. Her lips were discreetly folded; so far as the public was concerned, she had no teeth, for she never laughed. At such ceremonial functions as she was permitted to attend, one spoke in whispers. Dinner was an event for the palate, not the ears. The entertaining of men was left to the geisha, skilled in such matters.

The lady in evening dress may have been educated at home or abroad; in any case, she attended the movies. She saw—as did all Japan—that Americans looked directly at one another when they talked, eyes raised and sparkling. Together with her nation at large, she now believes that Japanese eyes in the future will be wider because the old fashion of dropping them has been done away with. Vivacity, too, has come into favour—American girls smile, laugh, show their teeth. She shows hers, and her masculine entourage is charmed with the result. When she attends dinners, which she does very frequently, she no longer whispers, even though good taste forbids her to shout as her exemplars are sometimes guilty of doing.

Japan, by the way, now makes her own movies, except for a small percentage of imported features—and one wonders what she will do when, in this new medium, she ceases to copy and starts to create.

Practically all Japanese families of means now live in houses completely or partly European in decoration, and this is less of a strain on their inherited addictions since the simplicity of French and German modernism took the place of Victorian and Edwardian clutter. The use of natural wood and cool, neutral colour with carefully considered accents, the prevalence of straight lines, the sweeping out of ornament, (Continued on page 102)

LIFE SAVERS FOR THE GIRL

(Continued from page 71)



News item—every one is enamoured of the smart little fur scarfs that you loop up under your chin, for they have the divine faculty of adding new interest to a costume that is just beginning to get on your nerves. Saks-Fifth Avenue is showing these in the nicest possible combination—brown and white striped lapin. By the way, unless you are terribly insouciant about such things, it may interest you to know that these scarfs are really very inexpensive, a pleasant consideration when you are out in search of furs.

There's nothing like a brief evening jacket to make a girl feel that perhaps the world is her oyster, after all. Best is showing a pink flat crêpe one calculated to take the weight of years off your shoulders and also to bring a sparkle to even the most jaded eyes. It achieves all this through its very *dégagé* cut. The waist-line is slightly fitted and then nipped in decisively by a little belt tying at one side. The collarless neckline has darts running down from the shoulders, which contributes to the fitted effect. Best of all, the sleeves are the new three-quarters length—a length that is going to be tremendously smart, this spring and that is very flattering—and they are trimmed with the fur of two or more flying squirrels. It is a wrap for ever so many occasions, and we recommend it highly both for the good of your immortal soul and of your—alas—much too mortal bank-account.



A very clever and thrifty thing to do would be to turn your footsteps toward Franklin Simon and get yourself the beige satin blouse shown there. It has a peplum, which is just about as flattering and feminine a detail as I know, and the surplice neck-line goes a long way to making you feel at your very best. The blouse-and-skirt combination is ideal for the girl with modest means, since it gives her a variety of costumes at the least expenditure, and it is excellent for any one else. We are all for it.

SEEN ON THE STAGE

(Continued from page 98)

possess would have no chance to manifest itself. Why Beatrice Terry and Estelle Winwood, of all actresses, were selected to play Southern Negroes will be forever a mystery.

"Tonight or Never"

Helen Gahagan, after many successful ventures on the stage, decided that her real career lay in music. She "retired," cultivated her voice, went in for concert work. Later, she reconsidered and is now playing the leading rôle in "Tonight or Never." The musical training has done far from pleasant things to her speaking voice.

In a drama that attempts futilely to transport the emotional tropics to a more frigid emotional clime, she goes through all the "temperamental"

spasms that prima donnas in plays are addicted to. The figure that the producer and Lili Hatvany, the authoress, ask her to put life into belongs to the theatre's waxworks.

Ferdinand Gottschalk is delectable in his own individual way.

"Smiles"

"Smiles," the musical comedy in which Florenz Ziegfeld stars Marilyn Miller and Adele and Fred Astaire, is simply gorgeous trappings, nothing more. Except the Astaires, who are among our most brilliant dancers. Tom Howard's casual, dry comedy enlivens the piece somewhat. Miss Miller, never an accomplished dancer, singer, or actress, has lost much of her scintillant quality that dazzled multitudes.

If we are very clever, we select our own paper ensemble



Crane's Colonnade; important because it has so many uses in an ensemble

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The Perlite Informal, and Crane's Colonnade in semi-note and conventional size; an excellent semi-formal paper



THE SELECTION of a paper ensemble is an idea which instinctively appeals to a clever woman, because none of us can resist the enchantment of building up about ourselves an aura of individuality. "That's like Ethel," or "Helen's letters always look like Helen," is the sort of thing we want our friends to say about us as letters are taken up, one by one, from the breakfast tray.

So we go to the shops to choose from Crane's Personal Selection Book a complete and individual paper ensemble, adequate to all our needs and in perfect taste.

Here, for instance, is Crane's new "Colonnade," with its shadowy, woven stripe. How nice it would be in a well-proportioned sheet with family crest engraved in black and silver, or in semi-note size, with a modern monogram in green and gold.

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JAPAN OLD AND NEW

(Continued from page 100)

have brought the West so close to the East that the East finds adaptation easy. As for daytime life on chairs, instead of on the floor, night-time rest on beds, instead of wadded quilts, Japan is beginning to believe that this is almost as important for physical development as exercise itself, whether one thinks of the schoolgirl's basket-ball or the smart young woman's tennis. The whole nation will be taller, it is said, when there is no more crouching over the brazier in the winter and eating from a table the height of which is measured in inches.

THE RISE OF THE FLAPPER

Meantime, while the fine lady assimilates her modernity gracefully, the wild little "moga"—the Japanese flapper who earns her living—careers through the big cities causing the usual amount of head shaking. She bobs her hair, she wears short skirts and sweaters, she went in extensively for the no-stocking craze, she seems to put her make-up on with a house-painter's brush, and she arches her eyebrows exaggeratedly in the so-called "half-past seven" manner. She dances in public halls, she goes arm in arm with her student friends down the Ginza at night. She is more assertive in Japan than she is anywhere else, because she has to create her own defiant precedents as she goes along. Beside her, the stylized geisha is a child, which doubtless accounts for the 1930 geishas who try to keep up with her.

Meantime, there is something reminiscent of our own latest development going on in Japan—something to correspond with the Victorian revival in clothes, decoration, and manners. While the police are taking American dancing lessons in order to understand youth on the streets, the aristocrats are turning to a study of the ancient Nō dances, once a field for men alone, now entered by women of the leisure classes. Here is something that has well been called the Grand Opera of the East, intensely and purely Japanese. No attempt has ever been made to Westernize the Nō—such thought is

sacrilege—, nor even to interest visiting Occidentals in its mysteries. The fact that it has increasing vogue among those who count indicates a growing sense that Japan must preserve, as well as assimilate. One may be all the more modern, in a world of individualists, by virtue of a working knowledge of pre-Meiji art against which to evaluate the present. And in coming this far, we are close to the fourth Japan—the real creators of the future.

EAST BEGINS TO BE WEST

At the other end of the scale, one sees the same idea beginning to filter into the minds of the hotel builders, the great transportation companies, the Chambers of Commerce. It was easy to be as efficient as the West, and, at a distance, the West appeared to applaud the result. But the West didn't want to go East to see itself, and the notion was growing that Japan was becoming altogether too up to date to be "quaint." The first Japan was still there—the guide-books said so—, but the second Japan talked far too loudly.

The easiest solution, of course, would be to stage a revival—promote a guild to rescue the dying ricksha man's calling from oblivion on motor-crowded streets, to reproduce a temple or two and turn them into motion-picture theatres, to put turned-up eaves on a flock of railway stations, and let it go at that.

But deliberate revivals are revivals in name only—dead, because the spirit that made such modes originally has gone, leaving nothing but the shell. The pre-Meiji era can be preserved as at Nara—not the town, but the great, still parks with their sacred deer and the monasteries hidden in the soft hills. But the new things that come to pass must be born of that heritage, vitalized by the present—like the clear line of Foujita's pictures, touched to brilliance by the international spark of mind on brush that is Paris. When this happens, one can see Japanese architects evolving a new type of beauty, Japanese decorators brought to America at vast expense to show us the final magic of simplicity.

BETTY THORNLEY STUART

RULES FOR ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette, on costume and fashions; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers, and on other subjects that fall within the scope of this magazine, by conforming to the following regulations.

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(1) The name and address must be

legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.

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VOGUE FORESEES A MODE OF SELF-EXPRESSION

(Continued from page 36)

corn-yellow dress under a brown coat, she will find the right colour accents in a brown scarf, brown buttons, brown belt, and brown gloves. She will know better than to distract attention from the important colour scheme by superfluous colour notes. For that reason, she will wear black gloves with a black coat over a rose-red dress.

Accessories, in this new colour mode, will belong so inevitably to the dress that they will enter more and more into the realm of the *couture*. Long gloves, reaching to the elbow-length sleeves of a coat-dress or a *tailleur*, will be carefully selected to contrast or to match and may be as important as the dress itself. We shall find belts of polished crocodile or wide, crushable *suède*.

The more a colour is unexpected and unpremeditated, the better it is likely to be; but there will, of course, be certain new and leading shades and combinations that seem particularly right.

Brown with bud-green, brown with corn, rusty orange with brown.

Blue with *maïs* (or corn), and blue with darkest grey.

Pale yellow with a lighter grey; and very dark grey, incidentally, is going to take its place as a smart substitute for black.

Vivid colours will be good for day, and, in the evening, will call for the contrast of palest or darkest shades.

No one will escape from the wave of plaids.

BIAS CUT AND WRAPPING

Bias cut and deep diagonal wrapping—and often the two combined—will be the principles on which many of the smart woman's favourite clothes will be worked out. Bias cut will find and follow the natural lines of her figure. Through diagonal wrapping, she can control the shape of a bodice, a dress, the slightly longer jackets of the new suits, and—of course—of coats.

Some of the newest spring coats, however, will spread open to show the contrasting colour of the dress underneath.

Asymmetry will be a matter of form rather than of detail.

Smoothly wrapping, spiral drapery, developed through bias cut, will be the newest way to handle the material of an evening dress. The movement will start at the shoulders and will envelop the woman's whole body, until gradually released just above her knees. This spiral drapery will swathe the figure, without binding it, stressing the woman's form and length of limb and giving shapely slimness to her silhouette.

We have ceased to be afraid of feminine curves.

Elements that lead to becoming effects will be developed and made much of. Above all, softly draped collars, to which the woman can give a personal shape and twist and arrange in a way most becoming to her. These will be found on dresses, on blouses, on coats, and even on the jackets of suits. More and more material is being brought up around the neck, but its arrangement is usually left to the woman's own choice.

No less important is drapery that introduces softness and freedom and suppleness and that merges gradually and almost imperceptibly into the dress, and drapery that can be disposed in a way to help the woman's figure. Bias cut that gives such a lovely line at the waist. The deep diagonal wrapping that we have discussed at greater length. Double-breasted effects that give a trim look. Circular front peplums that, by contrast, stress the slim, smooth line of the hips.

Sleeves are cut short to reveal the slenderness of a wrist or brought to an end at the elbow to show the slim curve of an arm. Long, full sleeves are wrinkled up and are almost as adaptable as the softly draped collars themselves.

Soft, wide belts find their place and shape at the waist-line and are often becoming to the woman when fastened in back.

Waist-lines are wherever the woman's natural waist-line is.

Gracefully longer skirts for day are proportioned to the individual. But town skirts are definitely nearer the ankle than the knee; and sports skirts usually reach the midway-between-knee-and-ankle point.

Evening skirts are almost imperceptibly shorter, often slashed and slit and, therefore, deliciously light about the ankles and feet.

Ruchings, twistings, and other devices soften the line of the evening décolletage.

Flowers are placed where your fancy contrives. A flower, cleverly placed, can modify the fall of drapery, and lovely things can be done with flower garlands and sprays.

The *couturier* will study the woman's every-day needs and help her realize them without sacrificing any of her qualities of femininity or her very personal style.

She will be able to vary her wardrobe by interchanging the different pieces of a two- or three-colour ensemble. Here is where novelty will come in. She will wear a green jacket with a plaid skirt on a spring day out of town and later in the season use the same jacket with a white tussur dress.

VARIETY IN THE ENSEMBLE

Separate collars for collarless dresses and suits will give her another opportunity for changing the character of her ensemble.

A new type of blouse that fits tightly over the top of the hips will be a practical version of the light top and dark skirt, and different types can be worn with the same suit.

She will find it possible to arrive at formal and becoming effects without the use of fur—through the lovely draped collars of coats and suits.

Suits will serve her purpose for almost every occasion of the day, and she will be able to dispense with the dresses to a very large extent. The coat-dress will be exceedingly important and will combine the qualities of both coat and suit. The light-and-dark ensemble will bring in an element of dash and effectiveness for afternoon.

Her evening clothes will be more adequate (Continued on page 106)



NEW FASHIONS

This is what Vogue Films are bringing to thousands of women at theatres all over the country: chic at its height—forecast of fashions to come . . . practical ideas that will save you from expensive mistakes . . . suggestions on how to plan your season's wardrobe, what to buy—from the choosing of double-duty clothes to the matching of your last accessory.

Vogue's own mannequins show you how to wear the new fashions . . . Vogue's voice describes for you the fine details of each costume, points out each new note of chic. Any of the models shown may be purchased in the stores listed on this page.

Vogue Talking Films are produced every two weeks at the Paramount Studios by the Theatre Service Corporation, under the direction of the Editors of Vogue. They are shown for a week at the theatres in the cities indicated here.

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Orlando, Fla.	Beacham	Dickson Ives Company
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BUYWAYS OF PARIS

(Continued from page 16b)

products, including some excellent eye shadows and various shades of paste rouge that bear the Trois Quartiers *marque*.

In the basement, there is a department for lamp-shades and another for unpainted deal furniture of modern design, which is very interesting. Upstairs there is an antique, as well as a very modern furniture department. In the antique furniture department are to be found both excellent copies and original eighteenth-century furniture.

Adjacent to the antique furniture department is a section where one can find odd scraps of peasant embroideries and lengths of antique Algerian and Moroccan stuffs that can be converted into divan covers or table runners. Piled up in one corner of this section are huge, rectangular cushions, covered with quilted Persian prints. Any one of these would replace two or three cushions of the ordinary size, and the delicate colours of the prints make them charming for the country house. J. McM.

VOGUE FORESEES

(Continued from page 104)

and better calculated to her use. She will wear dresses of instep length for a great party; ankle-length and the split skirt—giving freedom of movement—for a small dance.

Pyjamas will look like dresses, for dining at home. And a shorter than ankle-length ensemble for informal restaurant dinners or a small *boîte*. With this, she will wear some ornament of personal distinction in the way of a feather, a flower, an aigrette.

Short beaded jackets or capes will help her to regulate the formality of an evening dress and will make a lovely contrast in colour and surface to the dress itself.

Fabrics will appeal to her as they best fulfil her needs. She will, of course, consider how well they lend themselves to her form and accord with the texture of her skin.

She will choose light-weight woollens for day: repella, wool shantung, wool voiles. Woollens with a *façonné* weave will be very good, this year.

Dull satins and *façonné* crêpes will be her choice for afternoon ensembles and suits. Colour will do away with the need for printed crêpes, to a certain extent, but nothing can quite take its place for scorching days.

A dull-surfaced artificial silk, like sinellic, will combine the qualities of cotton, silk, and wool and be excellent for resort wear. Silk tussur, too, of course, and a *façonné* *toile de soie*.

Toile chemisier will be a new note at the neck of all sports clothes.

Satin will be worn for evening, above all—a heavy, lustrous satin that clings most beautifully to the figure.

Printed chiffons will be smart, and plain chiffon, taking on new life through the combination of one colour with another.

Crêpes, laces, and tulles, all will gain new interest and importance through beautiful hand-work—such as embroidery and beading—, bringing about the return of the *grande robe*.



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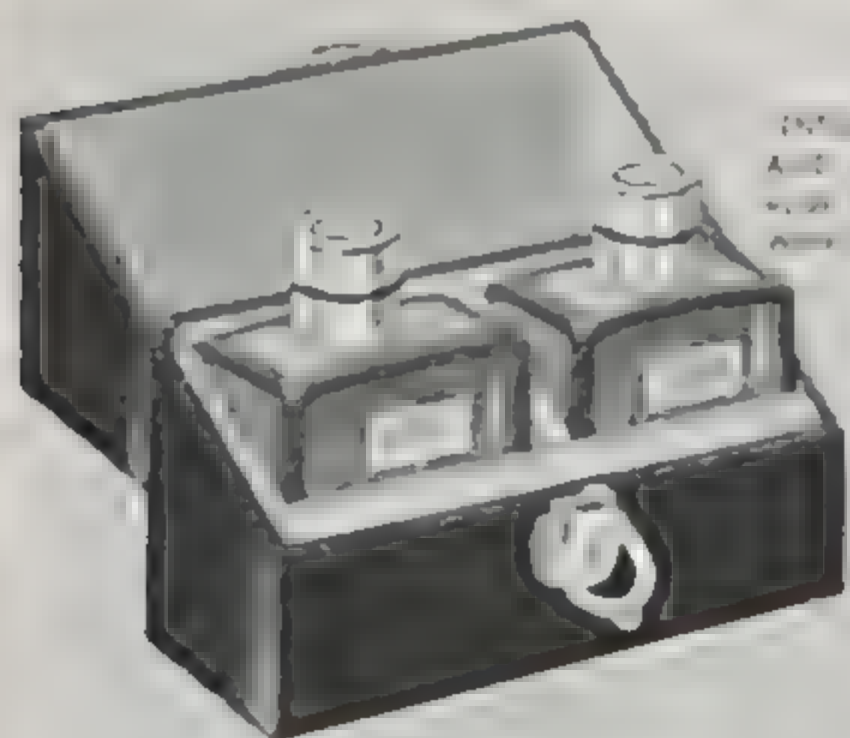
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BEAUTY CULTURE

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A generous free sample of Ambrosia—astringent, face cleaner, and cold cream remover.—Hinze Ambrosia, Inc., Dept. 12A, 114 Fifth Avenue, N. Y. C.

ELIZABETH ARDEN

"The Quest of the Beautiful"—booklet explaining how to follow Elizabeth Arden's method in the care of your skin at home.

"Your Masterpiece—Yourself" . . . a home course in beauty and health.—691 Fifth Avenue, New York City.

HERMAN J. BOSCH

Booklet A, illustrating various coiffures, and explaining the Bosch method of suiting your coiffure to your type.—Herman J. Bosch, Hotels Pierre, Biltmore, and Commodore, New York City.

DENNEY & DENNEY

You will be sent the name of the store nearest to you that is stocked with Frances Denney beauty preparations.—Philadelphia, Pennsylvania.

DUMAS

Booklet revealing the Dumas technique of artistic makeup.—Dumas, Savoy-Plaza, Fifth Avenue at 59th Street, New York City.

MARIE EARLE

"Understanding Your Skin"—complete beauty book, explaining the care of the skin, and the various ways to care for different types of skins.—660 Fifth Avenue, New York City.

EUGÈNE, LTD.

One Eugène Sachet, sample of the steam control used in Eugène permanent waves . . . also a copy of the "Eugène Beauty Book", illustrating the Eugène method of permanent waving.—521 Fifth Avenue, New York City.

DOROTHY GRAY

Booklet on the scientific home care of the skin.—683 Fifth Avenue, New York City.

FRANCES INGRAM

"Why Only a Healthy Skin Can Stay Young"—booklet on the care of the skin, emphasizing Frances Ingram's "six spots of youth in the face", and the proper treatment of them.—Dept. B110, 108 Washington Street, New York City.

KLEENEX COMPANY

Free trial supply of Kleenex, face-cleansing tissue.—Lake-Michigan Building, Chicago, Illinois.

R. LOUIS, INC.

"The Art of Beauty", describing the Louis method of beauty treatment.—3 East 38th Street, New York City.

MARTIN FROM VIENNA

Booklet on permanent waving, finger waving, scalp reconditioning, and an explanation of the treatments used in Martin's establishment.—557 Fifth Avenue, New York City.

KATHRYN MURRAY, INC.

New booklet describing Kathryn Murray's Five-Minute-A-Day facial exercises for gaining youthful beauty.—Suite 1132, 5 South Wabash Avenue, Chicago, Illinois.

OGILVIE SISTERS

"Is Your Hair Youthful?"—booklet telling how to bring out the latent charm and beauty in your hair.—604 Fifth Avenue, New York City.

PINAUD

For 25 cents, a special tube of Pinaud's cream.—Dept. V11, 220 East 21st Street, New York City.

Many advertisers offer interesting booklets of their merchandise or services, or samples of the merchandise itself. But some of our readers are reluctant to mutilate their copies of Vogue by clipping coupons.

For their convenience we are briefly reviewing on this page a number of these advertising offers. Simply check, separately, the particular offers which are of immediate interest to you . . . sign your name and address on the margin of the page . . . and mail the page to Vogue's Reader Service Bureau, Graybar Building, Lexington at 43rd Street, New York City. Where a nominal payment is mentioned, please enclose your remittance for forwarding to the advertiser.

BEAUTY CULTURE (Continued)

POND'S EXTRACT COMPANY

For 10 cents, samples of Pond's four preparations: Cold Cream, Cleansing Tissues, Skin Freshener, Vanishing Cream.—Dept. M110, Hudson Street, New York City.

ROBÉRT

Beauty Book "V", describing the Robért ways to beauty.—675 Fifth Avenue, New York City.

VELVETSKIN PATTEN

"Velvetize Your Skin"—booklet describing and illustrating the use of the Velvetskin Patten in a stimulating daily facial treatment.—Connecticut Telephone and Electric Corporation, 90 Britannia Street, Meriden, Connecticut.

DR. JEANNE B. WALTER

Booklet explaining the use of Dr. Walter's reducing garments, and a price list and catalogue of her products.—389 Fifth Avenue, New York City.

YARDLEY & COMPANY, LTD.

"Complexions with an English Accent"—booklet describing the Yardley soaps and beauty preparations.—452 Fifth Avenue, New York City.

CLOTHING

COLUMBIANKNIT

Style booklet, showing the various models of women's Columbiaknit Jaunties, woolen hose for winter wear.—Portland, Oregon.

HENRY A. DIX AND SONS CORPORATION

"New Styles in Maids' Attire"—booklet illustrating the Dix models for domestics' uniforms.—Dept. V11, 141 Madison Avenue, New York City.

FORTMASON

Catalogue D of British footwear for women.—Fortnum and Mason, 719 Madison Avenue, New York City.

JOSEPH

Booklet A, describing and illustrating nurses' and maids' uniforms.—714 Fifth Avenue, New York City.

PEASANT ART IMPORTING COMPANY

Illustrated booklet describing hand embroidered dresses.—38 West 57th Street, New York City.

SHOECRAFT

Folder VS illustrating the new models of Shoecraft Slippers.—714 Fifth Avenue, New York City.

CLOTHING (Continued)

A. SULKA & COMPANY

Illustrated booklet of Sulka shirts and men's furnishings.—512 Fifth Avenue, New York City.

WALK OVER SHOES

Booklet illustrating ensemble footwear for ladies' shoes, handbags, and hosiery.—510 Fifth Avenue, N. Y. C.

FOOD AND BEVERAGES

BILLY BAXTER GINGER ALE

Booklet of recipes for mixing highballs.—The Red Raven Corporation, Cheswick, Pennsylvania.

CALAVO GROWERS OF CALIFORNIA

"Calavo Hostess Book", correct service form for unique recipes and full explanation of the place of calavos in the diet.—Dept. 401, 4803 Everett Avenue, Los Angeles, California.

CRESCA COMPANY, INC.

"Adventures in Flavor"—booklet describing the products of this company—brandied fruits, sweet pickled fruits of all kinds.—Dept. V, 153 Hudson Street, New York City.

GO-BART IMPORTING COMPANY

Free sample bottle of H. P. sauce for meats and food flavoring, and recipe book.—15 East 26th Street, N. Y. C.

MARTINI AND ROSSI VERMOUTH

Pocket edition set of recipes of famous cocktails to be made with Martini and Rossi non-alcoholic vermouth.—W. A. Taylor & Company, 94 Pine Street, New York City.

HOUSEHOLD EQUIPMENT

AGUILAR TAILORED CLOSETS

Booklet giving information concerning built-in closets, panelled walls, bars, etc.—572 Park Avenue, New York City.

THE CHURCHILL WEAVERS

"Churchill Hand-Woven Covers"—illustrated booklet in color, showing blankets, couch throws, robes, baby blankets.—25 Churchill Road, Berea, Kentucky.

THE IRISH AND SCOTTISH LINEN DAMASK GUILD, INC.

"New Beauty in Linen Damask Tablecloths"—illustrated booklet, showing table linen for all occasions. 10 cents to cover mailing.—Dept. K12, 260 West Broadway, New York City.

HOUSEHOLD EQUIPMENT (Cont.)

KENWOOD BLANKETS

"Colorful Comfort", 1930 book on modern bedroom color harmonies and catalogue of new Kenwood all wool comfort creations.—Kenwood Mills, Dept. B, Albany, New York.

MARIPOSA BLANKETS

"Restful Sleep", illustrating Mariposa Blankets in reversible pastel shades, plaids, and solid colors.—Shuler and Benninghofen, Dept. 110, Hamilton, Ohio.

REVERE CLOCK COMPANY

"Observatory Time"—illustrated booklet of the Revere electric clocks with Telechron motors.—434 McMillan Street, Cincinnati, Ohio.

JEWELRY, SILVER, GLASS, CHINA

CARTIER, INC.

Illustrated booklet in color showing Cartier jewelry in actual size, ranging in price from \$1 to \$50.—Fifth Avenue at 52nd Street, New York City.

THE FOSTORIA GLASS COMPANY

"The New Little Book About Glassware"—suggestions for table settings and decorative pieces.—Dept. V12, Moundsville, West Virginia.

THE GORHAM COMPANY

"The Hunt Club"—18 page illustrated booklet, showing the popular pieces of the new 1931 Gorham sterling.—Dept. M10, Providence, Rhode Island.

GRUEN WATCHMAKERS GUILD

Descriptive booklet, showing the new Gruen watches.—Time Hill, Cincinnati, Ohio.

TRAUB MANUFACTURING COMPANY

"Wedding Ring Sentiment"—illustrated booklet of Traub wedding rings.—1932 McGraw Avenue, Detroit, Mich.

JOSIAH WEDGWOOD & SONS, INC.

Illustrated booklet showing the Wedgwood patterns in china.—160 Fifth Avenue, New York City.

LUGGAGE

HARTMANN TRUNK COMPANY

Complete information on steamship luggage regulations, and other valuable information referring to luggage.—Racine, Wisconsin.

OSHKOSH TRUNK COMPANY

"The Chief of Trunks"—illustrated catalogue showing prices, sizes, and styles of the new Oshkosh trunks.—596 High Street, Oshkosh, Wisconsin.

WHEARY TRUNK COMPANY

Booklet describing Wheary Modernized Luggage.—1517 16th Street, Racine, Wisconsin.

MISCELLANEOUS

MARK CROSS

Catalogue of leather goods offered by Mark Cross.—404 Fifth Avenue, New York City.

AIMÉ DUPONT GALLERY

Illustrated booklet showing miniatures, frames, and cases in actual sizes. Booklet explaining the Aimé Dupont work in copying and restoring old photographs.—Dept. V3, 509 Fifth Avenue, New York City.

THE STANDARD DIARY COMPANY

Booklet illustrating the Standard Diary Line.—Dept. A1, 26 Blackstone Street, Cambridge, Massachusetts.



Hospitality begins in the guest's own room. It is made up of many courtesies . . . fresh-cut flowers . . . the newest novel . . . and a telephone for personal use. Often a portable telephone is connected into a permanent outlet and then moved elsewhere as occasion demands.

"IT WAS A FINE TRIP, AND ELEANOR HAS THE NICEST HOME!"



Your guest is always grateful for special courtesies . . . such as a telephone conveniently placed in her room

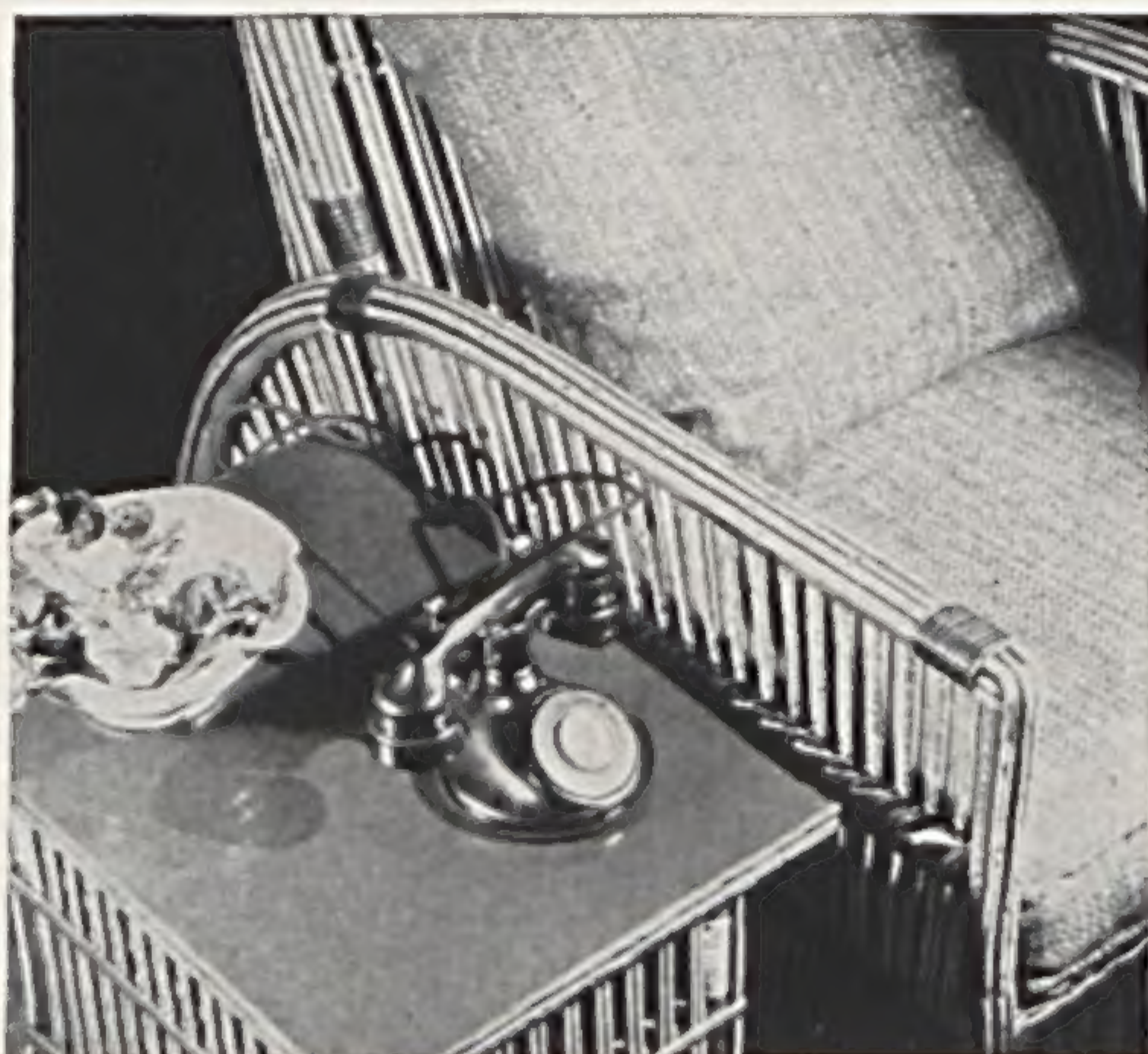
THE IMPRESSIONS that guests gain of your home are the sum of the provisions that you make for their comfort. Special courtesies are recognized and remembered. And nothing is more deeply appreciated than a telephone in the guest's own room. It seems to make her a very real part of the household. It offers opportunity for a voice-visit "back home" with complete privacy. It provides means for meeting personal needs quietly and quickly. It adds a protective touch at night.

Above all, the guest-room telephone is quiet evidence of a modern, well-ordered household, in which convenience has replaced confusion. It signifies a capable, careful hostess, who has *enough* telephones to direct her establishment from any point in it.

You can supply this service to your guests—can talk from room to room—to maid or seamstress, cook or chauffeur—to the next house or the next city—at a very nominal cost. Your local telephone company is equipped to provide telephone service to meet the requirements of your household, large or small. The Business Office will gladly give you full information.



No need to neglect the laundry! Last-minute instructions . . . some important pieces . . . a prized bit of lace that needs special care in washing. Frequent use for a telephone here.



The younger members of the family and their friends often gather on the sun-porch. A telephone here will allow them to carry on their own activities without disturbing the rest of the household.



A telephone in the kitchen makes it possible for you to call the cook when you're away, without danger of scorching the steak or burning biscuits. It has many other uses too.



IN THE
TRADITION OF
FRENCH CULTURE
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The Languedoc marble of the *Chateau* lavatory, here shown for the first time, was brought from France. The design of legs and trimmings is by French artists, wholly in the spirit of a Gallic country house. The mechanical parts are heir to the skill of Crane engineers who have solved the knottiest piping problems of modern industry. This fixture, meeting a definite building need, is one of many models that you will find at Crane Exhibit Rooms, each exactly in keeping with one of the numerous architectural styles that lend variety to American homes. See them. Your architect will help you plan.

CRANE

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Crane Co., General Offices: 836 S. Michigan Ave., Chicago + 23 W. 44th St., New York + Branches and sales offices in one hundred and ninety-six cities



THE AIR IN YOUR HOME AUTOMATICALLY HUMIDIFIED

The Doherty-Brehm Humidifying Radiator completely solves the parched air problem for any radiator-heated building. Simple as an ordinary radiator. Easy to install. One humidifies the average home. There are any number of other new Crane plumbing and heating ideas as ingenious, offering your home more beauty, greater comfort, better health, marked labor saving. For purchase and installation, on monthly payments under the Crane Budget Plan if you desire, see a Crane Qualified Contractor-Dealer, always a highly skilled registered or licensed master plumber or heating contractor.

"CLEAR EVIDENCE"

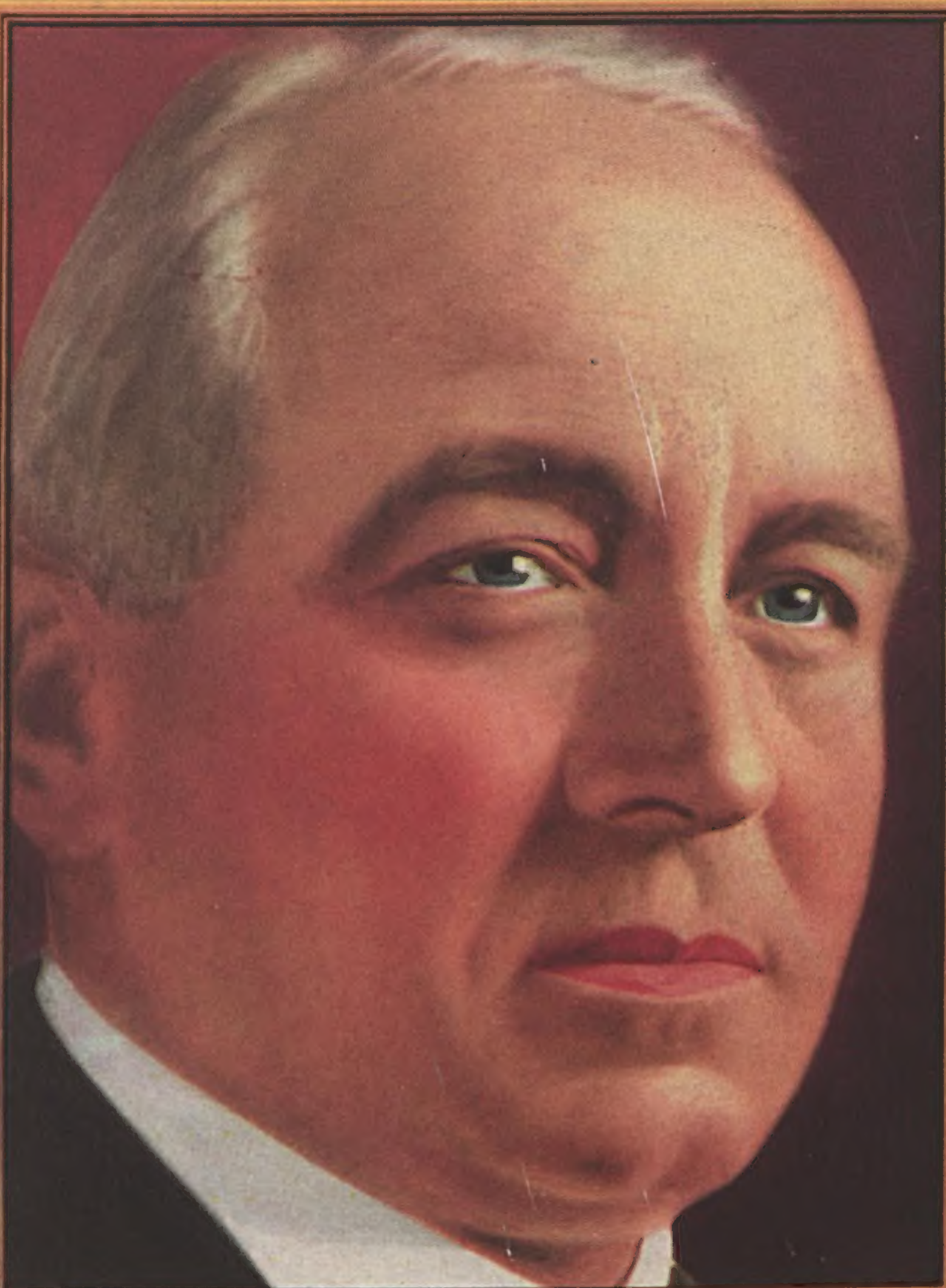
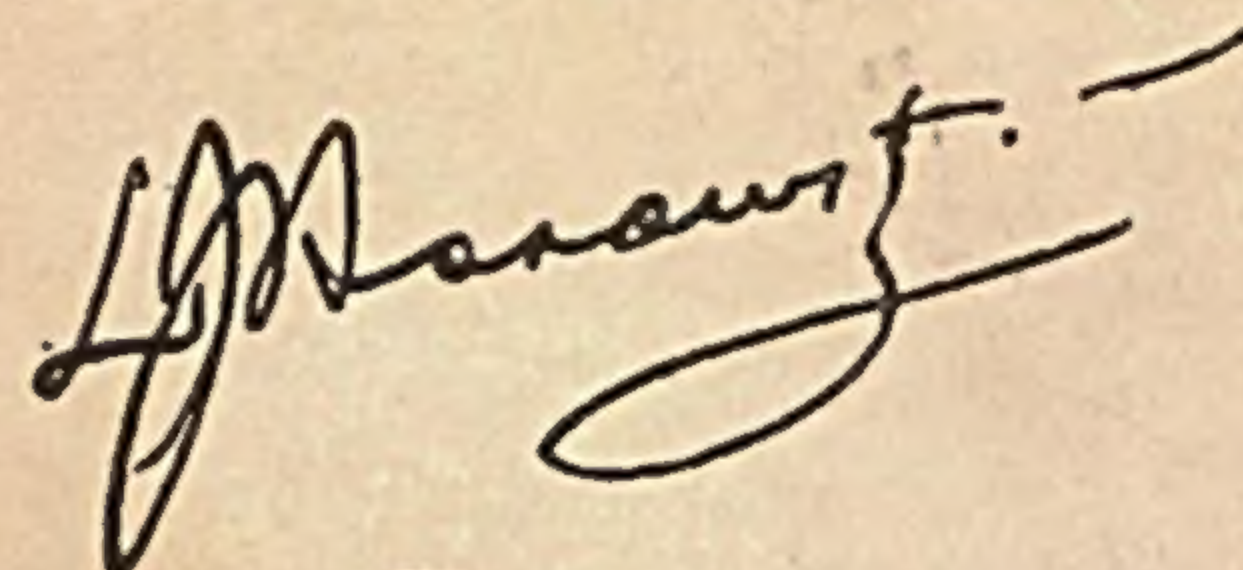
Says

L. J. HOROWITZ

Chairman of the Board
Thompson-Starrett Co., Inc.

Builders of the new Waldorf-Astoria Hotel, the Woolworth Building, the Paramount Building, the Equitable Building, New York; the General Motors Building in Detroit; the Palmer House in Chicago.

"When modern enterprise joins hands with sure-footed experience, success becomes a certainty. The fusion of these two important factors has given Thompson-Starrett over a billion dollars worth of activity in thirty years. It is interesting to note the application of this same principle in your business. Its clear evidence is your use of the Ultra Violet Ray in the 'Toasting' of the LUCKY STRIKE tobaccos."



Everyone knows that sunshine mellows — that's why TOASTING includes the use of the Ultra Violet Ray. LUCKY STRIKE — the finest cigarette you ever smoked, made of the finest tobaccos — the Cream of the Crop — THEN — "IT'S TOASTED." Everyone knows that heat purifies and so TOASTING removes harmful irritants that cause throat irritation and coughing. No wonder 20,679 physicians have stated LUCKIES to be less irritating!

"It's toasted"

Your Throat Protection — against irritation — against cough

Consistent with its policy of laying the facts before the public, The American Tobacco Company has invited Mr. L. J. Horowitz to review the reports of the distinguished men who have witnessed LUCKY STRIKE'S famous Toasting Process. The statement of Mr. Horowitz appears on this page.



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